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FORTNIGHTLY

KERRANG!

Britain's loudest rock mag!

VAN HALEN!

In colour . . .

TWISTED SISTER!

ALDO NOVA!

STONES!

HANDSOME BEASTS!

STATUS QUO!

CARLOS SANTANA!

JOAN JETT!

SCORPIONS!

GIRLSCHOOL!

JUDAS PRIEST!

Rainbow story in pictures!

Win Saxon's amp!

PIC BY ROBERT ELLIS

KERRANG!

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MAYHEM!

BERNIE MARSDEN has left **Whitesnake** and will now be concentrating on solo projects that include an album due for release on the Parlophone label with whom he has an individual recording deal.

With both Marsden and **Mickey Moody** going it alone **Coverdale** now has a band but no guitarists. At present he's on holiday and has issued no statement as to the future of the band, although the official position is that Whitesnake remain in existence as a group and will presumably be auditioning replacement guitarists before any future recording or touring can take place. There is, however, a Whitesnake album in the can featuring both Marsden and Moody though Coverdale has yet to lay down the vocal tracks. This will further delay the release of the album since producer **Martin Birch** is tied up with other projects, possibly including work with **MSG**, and is unlikely to make an appearance before August or September at the earliest.

Meanwhile **Jon Lord** has a single released from his forthcoming solo album due out in June. The single 'Bach Onto This', is issued on May 24, and the album, called 'Before I Forget', recorded at **Pink Floyd's** studio, features **Cozy Powell, David Coverdale, Ian Paice, Neil Murray, Tony Ashton** and **Bernie Marsden.**

RUDOLPH (left) and Michael Schenker: together for jam

IT WOULD seem that some confusion has arisen over the **Wikkyd Vikker** 'Armed And Ready' feature in Kerrang! No 14. We would like to make it clear that the band's demo, described as produced in "what sounds like a toilet," was not recorded at Ebony Records studio, and that the folk at Ebony will only be including a number by the Vikker on an album due out soon on their own label after it's been re-recorded in the 24-track Ebony studio.

EX-PENETRATION guitarist **Fred Purser** has replaced **John Sykes** in the **Tygers Of Pan Tang** line-up. The band, who've just completed a series of headlining dates in Europe, will be starting work on a new single soon.

'HEADS DOWN' merchants **Spider** have decided to remove 'Born To Be Wild' from their forthcoming 'Rock'n'Roll Gypsies' album (given the thumbs up in the last issue of Kerrang!) and include both 'Did You Like it Baby?' and 'Part Of The Legend' in its stead. As the LP will not now be appearing on Creole Records its release may be slightly delayed.

METAL SHANKS: The first of our 'sad news' items this week comes as we learn that **Reuben Archer**, lead singer with **Stampede**, has had to go into hospital for an operation to insert steel pins in his pelvis, thigh and lower left leg. This follows an accident which occurred when he tripped and fell over an exposed sewer pipe while running to catch a taxi after one of the **Scorpions'** recent Hammersmith Odeon shows! Young Reuben now looks set to be laid up for the next six to eight weeks before he can face the music once again. Nevertheless, Stampede's management are optimistic that current record deal negotiations will not be affected.

MEANWHILE, ON the second night at Hammersmith, the **Scorpions** were joined on stage by **Michael Schenker.** Brother **Rudolph** had proposed the jam and pictorial evidence of the event can be seen above. Also in attendance at the gig was **Barbara Schenker**, sister of the 'axe heroes', who has her own outfit called **Viva** back in Germany — their album was reviewed in Kerrang! issue No. 12.

HOT NEW trio on the London scene is **Zen Attack**, formed a year ago by

■ THE PETERBOROUGH Rock Festival, announced in the last issue of Kerrang!, will not be taking place. The backers, Ace Promotions, withdrew their support on discovering that the promoter, Paul Siggers, had not obtained a licence to stage the event. Some 200 tickets were sold prior to the festival's collapse and those entitled to refunds should contact Paul Siggers at Sigma Promotions, 15 Braybrook, Orton, Goldhay, Peterborough.

Incidentally, San Francisco-based Y&T, one of seven acts due to appear at the festival, are currently in the country recording the follow-up of their 'Earthshaker' album with Ozzy Osbourne producer Max Norman. Live dates, probably between June 1 and 13, will follow.

ZEN ATTACK: looking for a deal

MORE MAYHEM PAGE 8!

ROCK 'N' ROLL IS HERE TO STAY

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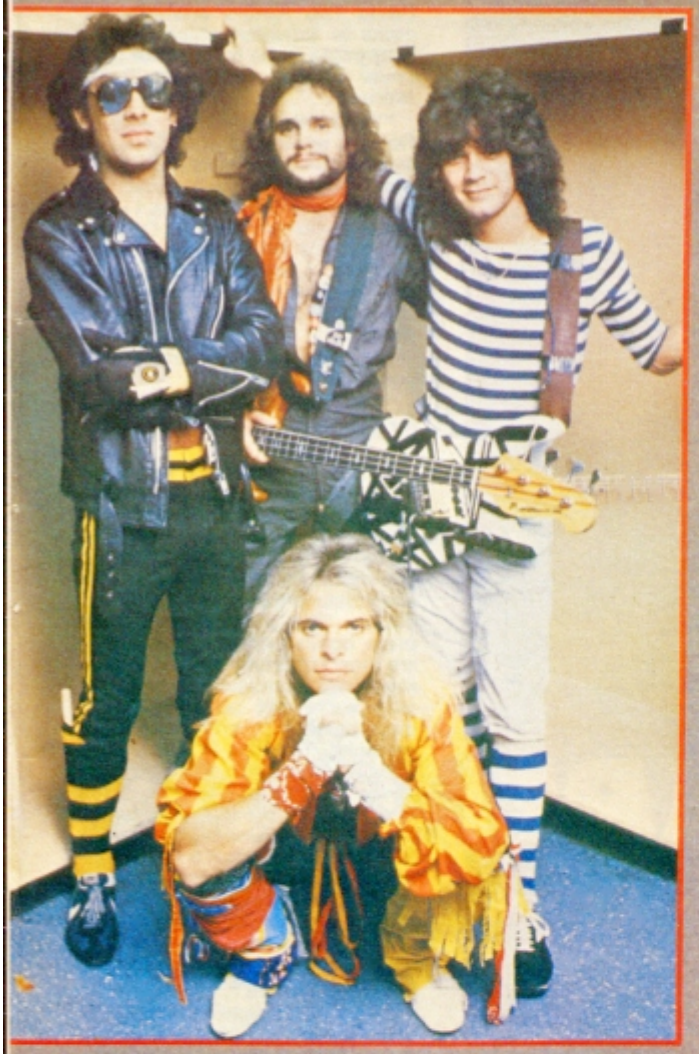

▲ VAN HALEN

◀ DAVE LEE ROTH

INTERVIEW OVER PAGE

WHAT'S HAAAPENING?

Steve Gett talks to Dave Lee Roth as Van Halen prepare a tour of America

THE WAIT had been interminable. Twelve months, to be precise. I am referring to the protracted period of inactivity on Van Halen's UK front. While 1981 saw the release of the excellent 'Fair Warning' album, unhappily there were no live appearances from the band on these shores. So British fans were forced to wait patiently for their next vinyl output. Eventually the LA hotline provides the news that the lads were in the studios completing the new LP and finally, at the end of last month, 'Diver Down' surfaced. To these ears, it came as a breath of fresh air — an aural delight. However, some would not agree and in fact many have questioned the quality of the material and the band's musical integrity . . .

Clearly the time had come for Halen's mainman, David Lee Roth, to have his say. And so it was that the man called the offices of Kerrang! Consequently, at 10 in the evening there came the cordial Roth greeting from Los Angeles. "Heeeey! What's haaaaapening?" With brief salutations over, I asked him what he was up to.

"Well, Van Halen is preparing for the new tour . . . the US spectacle, so to speak. Everybody's flying in from all over — England, Texas, New York — we're collecting. It's big conference time . . . hey, lemme turn off the stereo . . ."

Having prudently turned down the music, which was blaring in the background, Roth proceeded to chat. "For Van Halen going on the road, it's not really a question so much of special effects or attempted facilities that go along with the show. By that I mean all the technical things like smoke bombs, strobe lights or mirror balls. These things are all right if they're used to help project the actual personalities of the band, but I've found that without those things a lot of the time rock'n'roll bands tend to become like the new buildings everybody's putting up. You know, like glass boxes (see any episode of 'Dallas' for visual evidence) — they've put them up all over the United States. And it all starts to look very uniform, very socialist. Everybody's trying to become the most non-bourgeois, everybody wants to be the most working class. The architects of these buildings — each and every one of them — is competing to be the most people-orientated and I see that happening a great deal in rock'n'roll . . . there's very little actually with Van Halen that's calculated to make you think one thing or another."

Roth's reply had veered somewhat from my original question, but nevertheless he does have some valid points to make about the state of rock'n'roll. He is, of course, one helluva great talker. Like a tape player, turn him on and he'll carry on until the batteries wear out — mind you, in Roth's case he always seems to have an endless mains supply charging him on. Talking to the fellow over the phone is no match for a face-to-face encounter, but none the less he manages to retain an entertaining element in his conversation. Next, I ask how long Halen spent recording the new album.

"Oh, maybe four to six weeks," he declares, "not long at all really. It's played pretty well live in the studio. The formula remains the same, although the music is a little bit different this time."

TOO true squire! Indeed 'Diver Down' is unquestionably VH's most varied output to date. While they continue to indulge in a little electric mayhem on powercuts like 'Hang 'Em High' there is some highly 'diverse' material — the jovial 'Big Bad Bill (Is Sweet William Now)' immediately springs to mind. It seemed a good chance to give David the opportunity to provide a brief resumé of the new tunes, commencing with the band's rendition of the Kinks' *'Where Have All The Good Times Gone'*, which opens the record.

"That's a bar song that we used to play in the clubs when we were playing for food money. I think it remains a good song. The message remains the same and the sound is exactly like you'd hear it live. Even so, I think it does sound more like there are six people playing than just four. There's a uniqueness to that. It's not so much the equipment you use, it's the way you play the instrument itself.

" *'Hang 'Em High'* is the same thing again. Van Halen has sort of moulded its own brand of sound. I won't claim responsibility for inventing any new kind of rock'n'roll music but I believe Van Halen has a unique quality to the sound of its records and its sound on stage makes us vastly different form other rock bands — for better or for worse.

"And again on *'Cathedral'* it's not the technical quality of the sound as the ability to make music. When Edward plays people always say 'Wow! Is that a synthesiser? What kind of custom made guitar are you using? And on and on and on . . .' 'Cathedral' was performed on 150 dollars worth of guitar, played through a Marshall amp and using an Echoplex.

" *'Secrets'* is an adventure into 12-string land — a pattern more apt to the Hendrix-type reflection. Hendrix had his moments when he kind of lowered his pressure and it's the same for us."

While the cynics have knocked Van Halen for not coming up with a complete album of metal mayhem, they seem to have disregarded the fact 'Diver Down' does have extreme variation. To me, that is one of its most appealing facets. Anyway, back to David Lee Roth's analysis, we come to *'Intruder'* which basically appears to be an intro for their cover of Roy Orbison's *'Pretty Woman'*.

"Yeah, that's right," affirms Roth. "I wrote that and it's me on synthesiser. It was designed primarily as soundtrack music for the 'Pretty Woman' video. I don't know if you've seen it in England yet but it's been banned in Australia and Japan. I was more or less in charge of writing and editing it and pretty well conducted the band!"

The mind boggles! Why was it banned?

"Oh, you'd really have to see it for yourself!"

AND so with side one over and done with, we come to the second half which starts with another cover — *'Dancing In The Street'*. "That is really a return to the rhythm and blues thing with emphasis on *impact*," David explains. "It's a great song. But once again people wonder why we aren't blasting away broadening people's musical horizons or why we're not concerned with emphasising originality or panache. The idea is that a good song is always a good song. Nobody ever complained when Elvis did all those cover tunes. The Beatles themselves did 10 or 15 covers. So what's the difference? I mean, Led Zeppelin never wrote 'Dazed & Confused'."

What about the real 'oddity' on the platter — *'Big Bad Bill'*. OK, it's fun, but what the hell inspired you to record it?

"I'd just bought a Walkman, this one had an AM/FM radio fitted as well. Anyhow, I was in the back yard fooling around with it, trying to see how powerful the receiver was, and I started picking up a radio station that broadcasts 10-1200 miles away. I heard this song being played live over the air. I managed to tape it and we decided to go for it!

Roth then gave his overall assessment of the record. "This is the most evenly weighted album Van Halen has recorded to date — you get your money's worth more than ever before."

Before Roth put down the receiver, I had to ask whether there are any plans for British concerts before the end of '82. "Coming over to England is something we've got to sort out," David maintains. "There are no concrete plans as yet — there's talk of us coming at the end of the summer or possibly nearer to Christmas."

And so, for the time being, the mighty Van Halen will be biding their time in the States. At present they're off the road and one wonders how Roth spends his time during the 'quiet season'.

"When we're not touring we just tend to fool around in town. We're always making music. In fact last night Eddie was jamming with Allan Holdsworth at the Roxy (an LA club) . . . personally, I tend to stay awake until the sun comes up and then sleep all day!"

"NO NONSENSE, NO FRILLS, STRAIGHT FROM THE HIP, HARD ROCK SONGS WHICH BEAR THE HALLMARK OF STAINLESS STEEL RIFFS OF THE KA-CHUANGA VARIETY...AND FEATURING SOME GENUINE OFF-THE-WALL VAN HALENESQUE GUITAR WORK WHICH COMES THROUGH WITH THE SUBTLETY OF A CHAINSAW RUN AMOK IN AN ABBATOIR."

Toots Daley—Kerrang.

Breakin' The Chains NEW ALBUM

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MAYHEM!

FROM PAGE 2

drummer **Bryson Graham.** Bryson (known to his pals as 'Brillo') was formerly with a variety of people including **Spooky Tooth** with **Foreigner's Mick Jones, Wonderwheel** and **Peter Frampton.** More recently he was beating skins for **Girl,** with whom he toured Japan before splitting to start the new outfit. Zen Attack also features bassist **Roscoe Gee** and guitarist **Pete Bonus** — the latter has worked with **Brand X** and **Jim Capaldi.** The band have recorded some strong material and are currently in hot pursuit of a recording deal. In the meantime, watch out for them around town.

HAIR TODAY and gone tomorrow. All seems to have gone quiet on the **Motely Crue** front — for the time being at least. Their support slot on the forthcoming **Wishbone Ash** tour proved to be a complete and utter hoax. We shall now be treating all Crue news items with great care before printing. Meanwhile, the current state of singer **Vince Nell's** hair is still worrying us. Kerrang!'s LA starspotter bumped into Vince recently and he too seemed perturbed at how 'flat' the old barnet was . . .

BOTH **Krokus** and **Girlschool** recently played concerts in Los Angeles, going down extremely well. The girls, armed with new bass player **Gil Weston,** played three sell-out dates at the Whiskey and the Country Club drawing crowds that were a crossover between new wave and HM . . . interesting.

AEROSMITH FANS may be interested in the news we received stating that **Brad Whitford** has joined the **Joe Perry Project** — however, at this juncture there's no official word on the matter. In the meantime **Steven Tyler** and Aerosmith have just finished recording a new LP and are now mixing the tracks . .

DAVID LEE ROTH woke up on a sofa after one of those Hollywood parties, aching in parts he never knew he had. Asking his companion **Alex Van Halen** if he'd any idea what happened to cause the bruises the night before, he learnt that he'd amused all present (which included members of the **Pretenders)** by leaping, drink in hand, out of the second-floor window. Thanks to his ability to always head for the birds, David was lucky enough to land in a tree which broke his fall instead of his neck. So why didn't Alex stop him? Because, said the drummer, he'd put a 50 quid bet on Dave that he'd be daft enough to do it.

WHAT a sight. **Ted Nugent,** dressed to kill (something other than furry animals) dancing the night away at trendy disco Studio 54. That's what he got up to after hours while over at **Rick Derringer's** superstar do in New York. Back in LA, Ted's doing the final mixes of a new album that will feature a more sedate madman on the cover, but far-from-comatose songs inside. **Kerrang!** hears that Ted's returned to the good old 'Cat Scratch Fever' style.

VAN HALEN'S David Lee Roth has apparently attended several Motley Crue gigs in recent months and actually introduced the band at one of their Hollywood club dates. Surely Vince and the boys aren't his fave act? Has he been inspired by Vince's hair? Well . . . "What can I say about Motley Crue? I've probably been to more of their shows than any other band while we've been in town. To be honest, though, I tend to just go to the bar — there seems to be more going on there!!!"

AMERICANS ARE eggstraordinary. Those nice **Black Sabbaths** were all set to headline a sold-out arena in Phoenix Arizona on Easter Sunday when the town's fathers had the group banned from playing at the last minute. Seems they reckoned the group's name might offend the holy locals. The gig was rescheduled for a more secular day. Rumours have reached the ever-open **Kerrang!** earholes that **Ronnie ("I'm not Heavy Metal") James ("honest I'm Not") Dio's** upcoming solo album may mark his permanent departure from the Sabs in favour of a more melodic musical carrer.

WHERE ARE THEY NOW?

YET ANOTHER klassic pic from the photo files. If you can guess who this is and what bands he's in, drop us a postcard and you could win an LP token. Answers to: Where Are they Now? Kerrang! 40 Long Acre, London WC2.

We had a huge response to the competition in No. 13, the answer being Ricky Medlocke of Blackfoot when he was in Lynyrd Skynyrd. Mrs L. Mountford is the lucky winner and she comes from Stoke on Trent, Staffs.

TOUR NEWS!

URIAH HEEP, who release 'That's The Way That It Is' from the 'Abominog' album as a single this week, play a headlining show at the Isle of Man TT Races on Sunday, June 6, at the Palace Lido, Douglas. Radio Luxembourg will also be broadcasting the gig live across the country. The band also play warm-up dates at the following venues: Colwyn Bay Pier Pavilion June 3, Southport Theatre 4, and Edinburgh Playhouse 8.

CHEMICAL ALICE, featured in Kerrang! 10, play Romford Market Place on May 29.

SPIDER have added yet another date to their current extensive UK tour. they'll be gigging at Sheffield Rebels Rock Club on May 19.

GIRLSCHOOL have rearranged a number of the dates on their current tour. The revised schedule now reads as follows: Hanley Victoria Halls May 19, Liverpool Empire 20, Manchester Apollo 21, Leicester De Montfort Hall 22, Norwich University of east Anglia 23, Brighton Dome 24, Ipswich Gaumont 26, Sheffield City Hall 28, Derby Asembly Rooms 31,Bradford St Georges June 1, Newcastle City Hall 2, Aberdeen The Venue 3, Edinburgh Playhouse 4, Glasgow Apollo 5.

TYGERS OF PAN TANG are to headline a special rock concert organised by Manchester's Piccadilly Radio at the Warrington Parr Hall on May 19. Also featured are FIST who've just released their new album 'Back With A Vengeance'.

MOUNTAIN, the American heavy rock outfit who first saw the light of day in the late 'sixties, play a special one-night stand at Brixton's Fair Deal on June 19. Other bands set to appear are TANK, TYTAN, LEAD POISON and a special guest act still to be announced at the time of going to press.

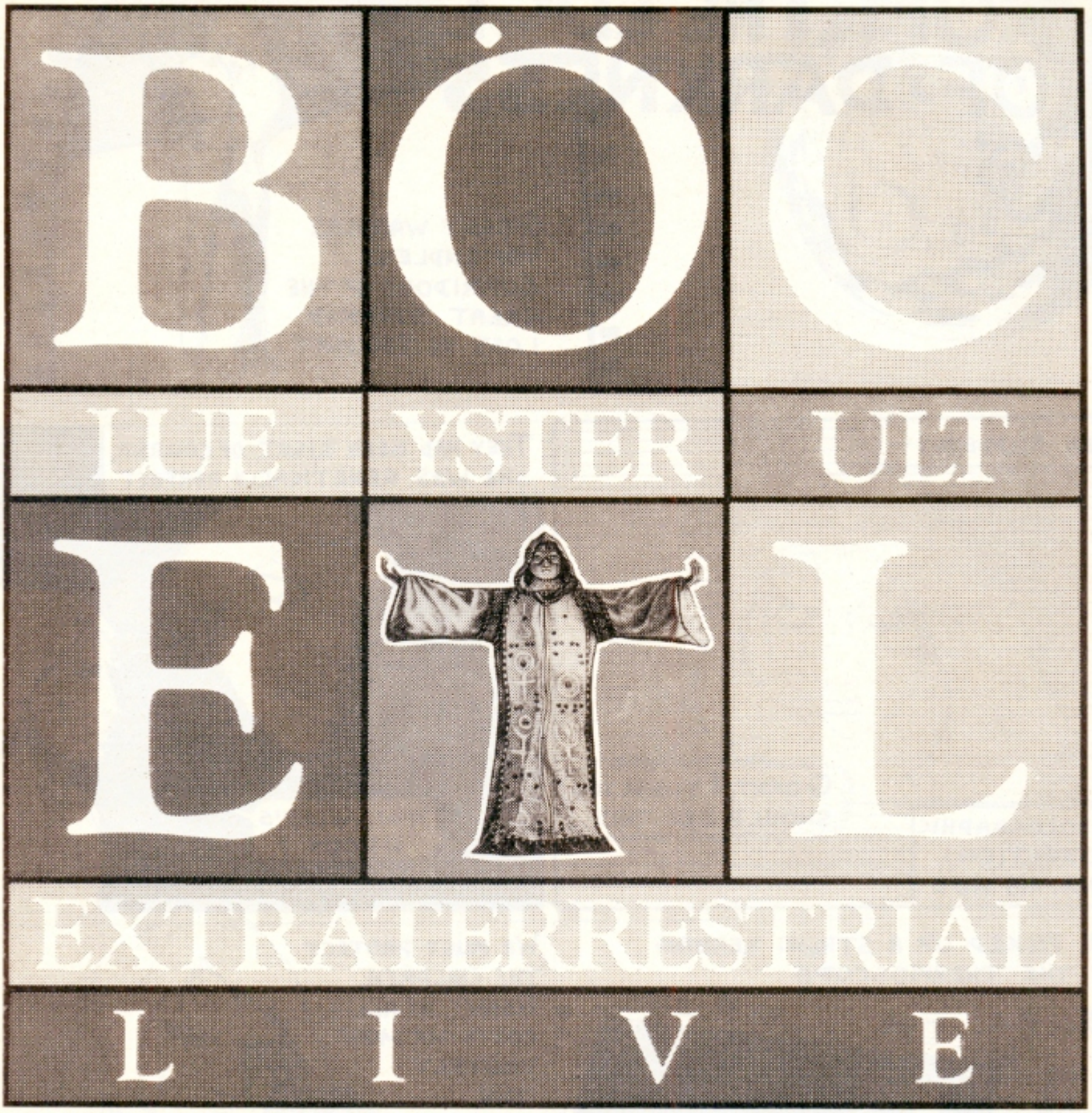
SARACEN, who've recently released a double A-side single 'Crusader' 'No More Lonely Nights', join Diamond Head for a special heavy rock presentation at Nottingham Rock City on June 11.

PALLAS have added three dates to their current tour. They are Tillycoultrie Ochills Club May 23, Alloa Cochran Hotel June 11, and Irvine Amanda's Club 13.

TOP 30 KUTS

1. **MIRRORS** — Angels, Helluva Band, Casablanca
2. **READY TO FLY** — Saracen, Heroes, Saints And Fools, Nucleus
3. **SEARCHIN'** — Blackfoot, Marauder, Atco
4. **JUMP** — Loverboy, Get Lucky, CBS
5. **DON'T STOP BELIEVIN'** — Journey, CBS 12in 45
6. **CRIME AGAINST THE WORLD** — Budgie, Power Supply, Active
7. **TIME AGAIN** — Asia, Asia, Geffen
8. **LONESOME GUITAR** — Doc Holliday, Rides Again, A & M
9. **FANTASY** — Aldo Nova, Aldo Nova, Portra Import
10. **HOT PERSUASION** — Uriah Heep, Abominog, Bron
11. **SWEET DREAM MAKER** — Gaskin, Rondelet 45
12. **U.H.F.** — Curved Air, Air Cut, Warner Bros.
13. **CAST THE FIRST STONE** — Angel, On Earth As It Is In Heaven, Casablanca
14. **LAST OF THE INDEPENDENT** — Rory Gallagher, Stage Struck Chrysalis
15. **SUN BEAM** — Gillan, Double Trouble, Virgin
16. **STANDIN' ON THE OUTSIDE** — Panza Division, Panza 45
17. **THE BITCH** — Viva, What The Hell Is Going On, CBS Import
18. **ANGEL OF DEATH** — Sparta, Suspect 45
19. **MAN OF COLOURS** — Limelight, Limelight, Future earth
20. **BATTLESCAR** — Max Webster, Mercury 45
21. **LIMELIGHT** — Rush, Moving Pictures, Mercury
22. **REVENGE** — Treason, Demo Tape
23. **WILDEST DREAMS** — Asia, Asia, Geffen
24. **MOBILE DEVOTION** — Gamma, 3, Elektra
25. **A GOOD WOMAN'S HARD TO FIND** — Doc Holliday, Doc Holliday, A & M
26. **LITTLE QUEEN** — Heart, California Jam 2, CBS
27. **FALLING OFF THE EDGE OF THE WORLD** — Black Sabbath, Mob Rules, Vertigo
28. **22 ACACIA AVENUE** — Iron Maiden, Number Of The Beast, EMI
29. **ONE NIGHT AFFAIRS** — Riggs, Riggs, Full Moon
30. **DANCIN' WITH ME** — Randy Hanson, Randy Hanso Capitol

Compiled By Paul & Kev The Machine Disco, The Peel, Boa Lane, Leeds, Friday & Saturda Nights.



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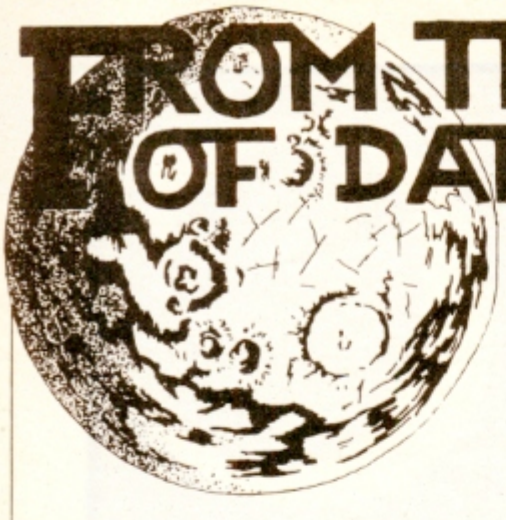
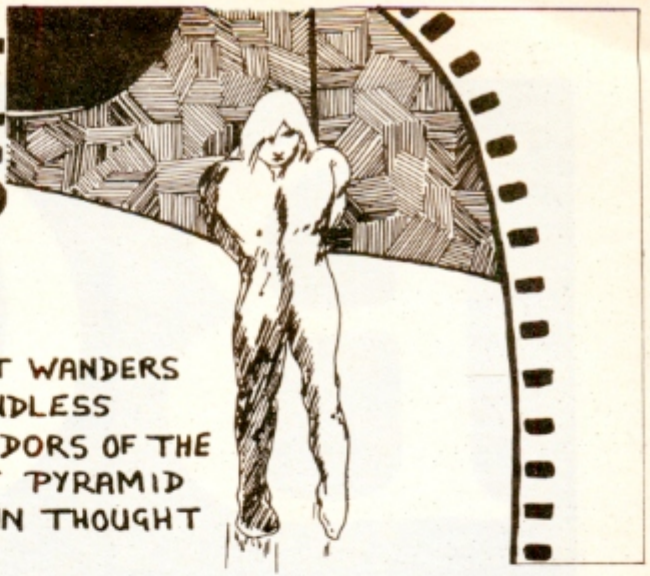
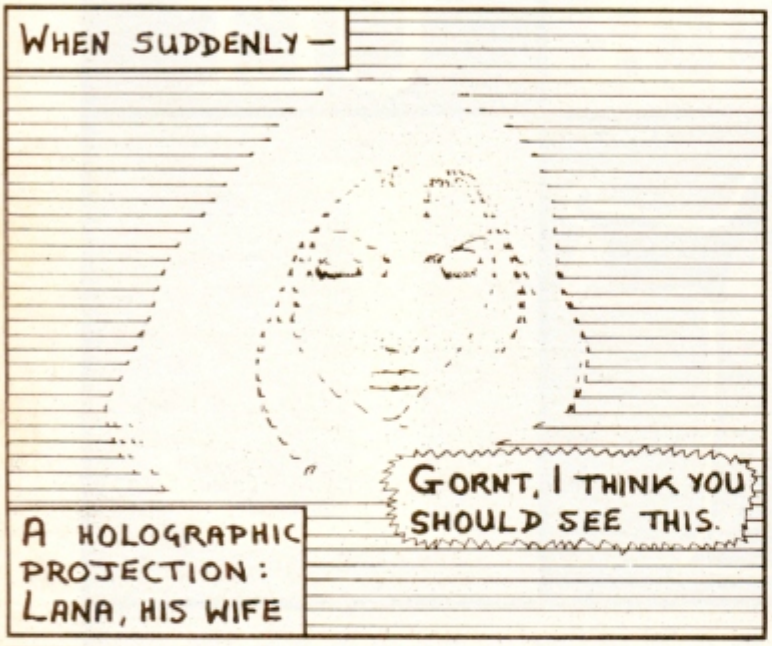
FROM THE EDGE OF DARKNESS







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All offers subject to availability.

PIC BY: ROSS HALFIN

UNDISPUTED KINGS of the New York club circuit, Twisted Sister have fought long and hard to secure a deal. Once or twice they've come close (last time the go-between entrusted with the contracts suffered a complete bodily collapse and things, understandably, fell through) but, for the most part, America's A&R fraternity have found it hard to come to terms with their garish appearance and brazenly metallic music.

For six years, therefore, the band have gone it alone, releasing two self-financed singles, establishing a five-figure fan club and, in 1978, recruiting delicately-mannered ex-Dictator Mark 'The Animal' Mendoza on bass. In the New York tri-state area their reputation is nothing less than legendary yet, lacking nationwide exposure, they've remained America's best-kept secret. Until now, that is, as our own Secret Records have at last stepped forward, contract in hand. As a result the band will be coming over soon to record their debut album though both studio and producer have yet to be decided.

Next issue: Kerrang! talks to Dee Snider and Dee Snider talks back.

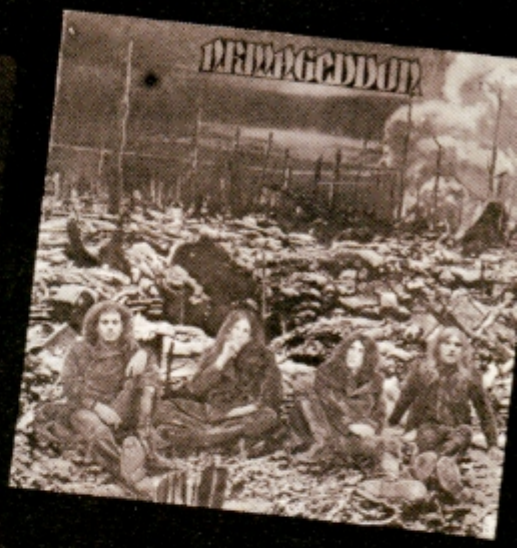
TWISTED SISTER

Dee Snider

ALDO NOVA

STRIKTLY FOR

FIVE 'BIG ONES' FROM NEIL JEFFRIES



UFO: Phil Mogg (right) and a teenage Michael Schenker

AEROSMITH
'Rocks'
(CBS 81379)

AN AWFUL lot of people speak in respectful, hushed tones when the subject of Montrose's first album crops up . . . and rightly so! But it beats me why they never go on to rave about 'Rocks'.

To the converted, each one of Aerosmith's albums was a slight progression(!) and, whilst each style had its merits, this (their fourth album from 1976) was probably the best. It features them at their dirtiest/meanest/get-off-your-ass-and-go-nuts peak.

At the time of release Aerosmith were probably the biggest grossing act in the USA, bigger even than Kiss. But they never cut any ice in Britain except with a handful of fanatics — surprising in view of the excellence of this album.

It opens at a deceptively slow pace with 'Back In The Saddle' and doesn't really hit top gear until the third track when, amidst wailing sirens, 'Rats In The Cellar' hurtles out of the speakers like a bull at a matador on a *very* hot afternoon.

Side two is where the band really begin to cook, however. Starting with singer Steve Tyler's pleas to an unnamed girl who's as 'Sick As A Dog' (and who can't keep her 'head out of the loo'!) the album goes on to peak with the penultimate track 'Lick And A Promise'. This is Aerosmith at their best, struttin' and rockin' like it was going out of fashion. Anyone sitting down after this just hasn't been paying attention!

If the band ever return to these shores then material from this album will feature strongly in the set and CBS may well find themselves having to re-press the back catalogue . . . grab this record now and avoid the rush!

ARMAGEDDON
'Armageddon'
(A&M AMLH 64513)

ARMAGEDDON: 'supreme battle at the end of the world'. It happened in 1975 and nearly everybody missed it. Released amidst a flurry of apathy, this record had no publicity except a brief biography on the back of the sleeve.

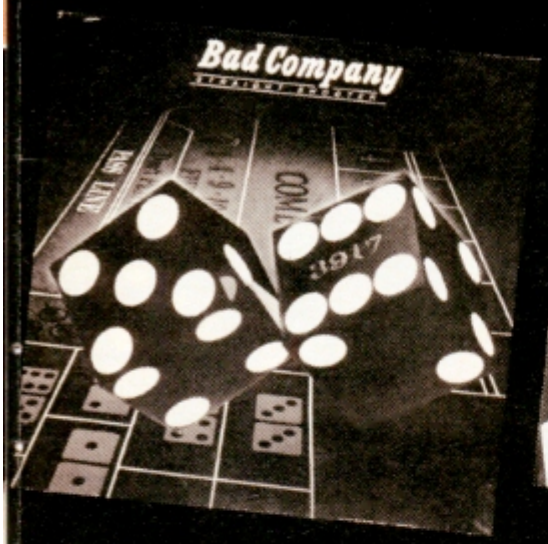
Essentially a vehicle for the late ex-Yardbird Keith Relf (vocals and harmonica), it also featured some amazing guitar-work from Martin Pugh. Louis Cennamo played bass and 'electric bowed bass guitar' (an instrument/style he originated), while the drummer was an ex-Johnny Winter man named Bobby Caldwell.

The style of playing, best described as unique, still manages to sound fresh today. Opening with a frantic 'Buzzard' it soon becomes clear that Armageddon were no ordinary band. 'Silver Tightrope' which follows emphasises the point being probably *the* best un-heralded slow-track of the seventies. It lulls the listener into a calm and peaceful state that's quickly blown away by the next (and final) track on the side 'Paths And Planes And Future Gains'. Possibly a sequel to 'Tightrope', it tells of an underworld battle and attacks the unsuspecting listener as if he/she were the 'awesome foe who waits in darkened corners'.

Side two features just two tracks; the Zeppelinesque (Presence era) 'Last Stand Before' and the epic closer 'Basking In The White Of The Midnight Sun'. Just before entering its final section, the latter breaks into a sequence featuring some of the *heaviest* chords ever recorded. Presumably a mixture of Pugh's guitar and Cennamo's electric bowed bass, it's quite staggering! Hear it and power chord progressions will never sound the same again.

Tragically, Armageddon never played live (I think) and due to Keith Relf's fatal accident never made another record. This LP remains though — a souvenir of what might have been.

KONNOISSEURS



BAD COMPANY
'Straight Shooter'
(Island ILPS 9304)

FROM THE opening chords of the single 'Good Lovin' Gone Bad' to the haunting closing track 'Call On Me', this album's a classic. Its claim to a place in rock's Hall Of Fame arises both from the quality of the music it contains — and the variety. Take the other single 'Feel Like Makin' Love'. Everyone knows it for its crashing chords and soaring chorus but it also includes gentle acoustic guitars and almost sorrowful singing.

With no disrespect to Simon Kirke (drums), Boz Burrell (bass) and Mick Ralphs (guitar), it was the singer Paul Rodgers that made this album so special. In Bad Co he had more opportunity to sing in a heavy rock vein than he had done with their 'ancestors' Free. Here he shows he can cope easily with both styles. Blues or rock he was (and probably still is) the master. Much (worthy) praise is directed at singers like Coverdale and Dio but they would undoubtedly acknowledge Paul Rodgers as top of the tree.

Whilst Rodgers was obviously the star, the rest of the band were certainly no slouches. Listen to the backing on three of the best tracks 'Shooting Star', 'Deal With The Preacher' and 'Wild Fire Women' and it soon becomes clear what important support they gave to The Voice. The chemistry on this album is just about perfect as all four come together to produce a style that's been taken up by Foreigner, Whitesnake et al but never quite matched.

'Straight Shooter' is an excellent record by an excellent band whose apparent demise has left rock music a lot poorer.

NAZARETH
'Razamanaz'
(Mooncrest CREST 1)

WHILST THE inside of this gate-fold sleeve makes Nazareth appear a bit like glam-popsters (it was released in 1973 after all!), don't be fooled. The music on 'Razamanaz' is most definitely straight ahead rock. True, the album does contain the pair of singles that brought the group's name to popular attention ('Broken Down Angel' and 'Bad Bad Boy') but it's worth noting that the aforementioned photo was taken when Nazareth were filling the opening spot for a band named . . . Deep Purple.

Purple were obviously impressed, particularly bassist Roger Glover who stepped into the studios with Nazareth to produce this album. Although only one of his ventures as knob-twiddler supreme, it ranks along with his best by virtue of its hard-hitting simplicity: 'wet' and LOUD!

Nearly ten years on and only the album's title track remains in the current Nazareth set. No disrespect to the two new recruits but even as a six-piece they can only just recreate the excitement of the song in concert — this original version is *that* strong. (The line-up here incidentally was Dan McCafferty on vocals, Manny Charlton guitar, Pete Agnew bass and Darrell Sweet, drums.)

Elsewhere you get everything from the heavy twelve-bar strains of 'Woke Up This Morning' through the low-down blues of 'Vigilante Man', right up to the hectic 'Too Bad Too Sad'. Most tracks are served up with lashings of mean slide guitar which adds extra spice to a very tasty record indeed.

UFO
'Force It'
(Chrysalis CHR 1074)

IF THERE was any justice this ought to have been the album that finally 'made' UFO. At the time of release, 1975, the band were building up a strong cult following thanks to constant gigging and the occasional video on OGWT. Several people were signing off as 'UFO fans' in the letters pages when . . . nothing really happened! Indeed it wasn't until UFO's live package came out four years later (it featured five of the ten songs on 'Force It'), that this album's potential was proved and UFO really took off in Britain.

The quality of Hypnosis' sleeve was superb (a pun on the American word for tap, faucet) and was indicative of the music it contained. Although very raw compared to their out-put today, resulting from the production as much as the writing, it compares favourably with contemporary albums by established names.

The youthful Michael Schenker shines throughout, playing with a dexterity contradicting his teenage years. His work on 'Let It Roll' and 'Shoot Shoot' is fairly well known, but listen to the less familiar following track 'High Flyer'; the solo here is little short of perfect.

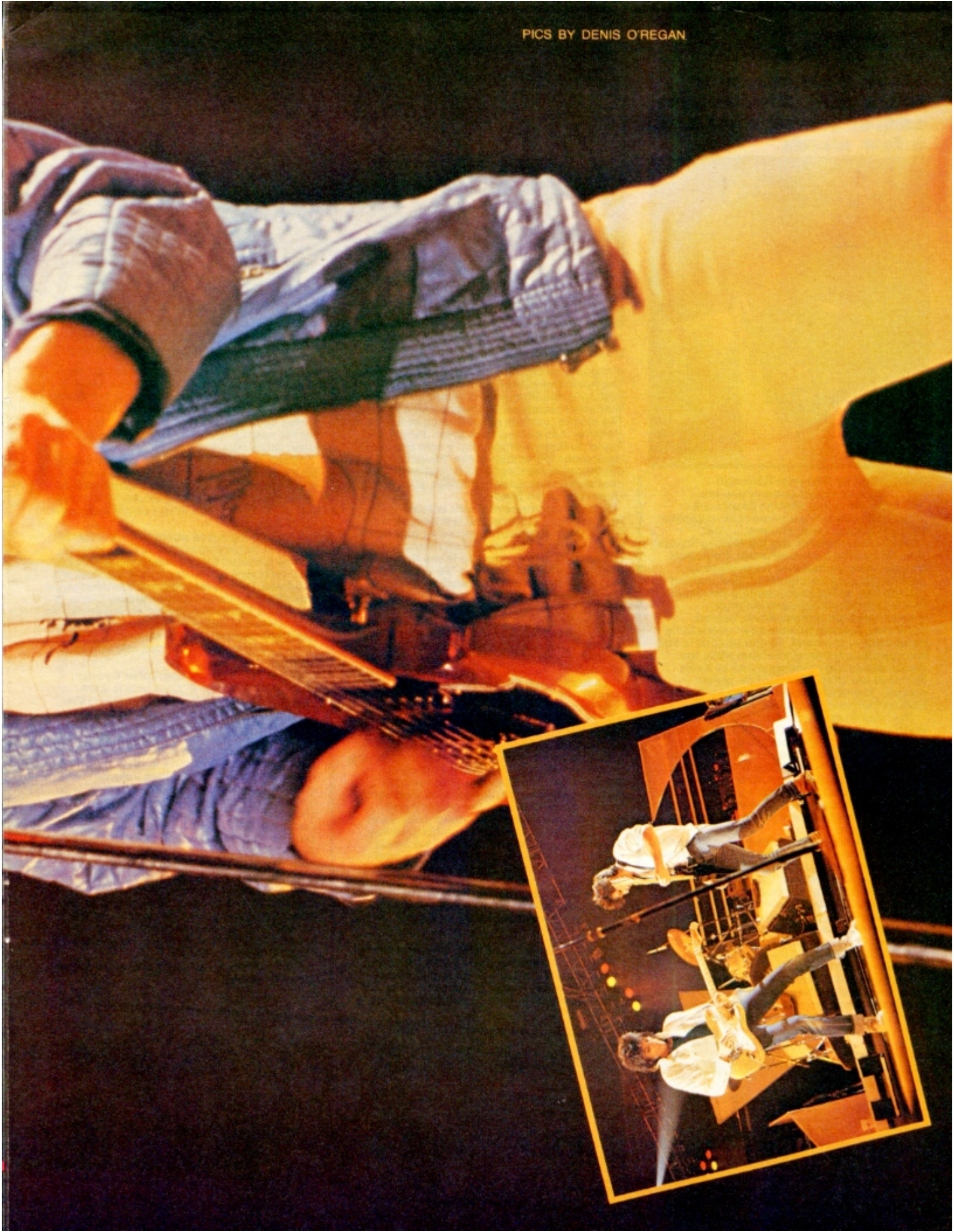
The next song, 'Love Lost Love', gives Phil Mogg a chance to show off with some excellent double-tracked harmony vocals, then side one closes with 'Out In The Street', a hint of things to come as gentler passages (featuring Chick Churchill on keyboards) give way to the heavy riffs that typify most of the album. The bottom line was, of course, provided by drummer Andy Parker and Pete Way on bass.

Due to UFO's recent success, this album is to be found in most collections, but for those still unacquainted this particular piece of the band's history makes very rewarding listening.

ROLLING ON

JAGGER INTERVIEW
OVER PAGE

PICS BY DENIS O'REGAN



STONES

Steve Gett shares a table with Mick Jagger and, of course, exchanges a few words

KEITH RICHARDS: an inspiration to HM guitar heroes

RONNIE WOOD: still in the band

MICK JAGGER: not worried about being misquoted

THE Rolling Stones in Kerrang!!

Well, no doubt some of you are wondering just why the Stones are appearing in Britain's loudest rock magazine. Mick ain't metal, I hear you say . . . but consider the influence that the Rolling Stones have had on the hard rock world. Countless axemen have started their fingerpicking careers learning the chords to 'Satisfaction' and the like, whilst such mayhem merchants as Kiss and Montrose have covered Jagger/Richards compositions. Indeed, outfits like Aerosmith have been undeniably influenced by the band. Jagger himself is still an inspiration to many frontmen while the cocky, slouching on-stage poses of Keith Richards are often mimicked by 'guitar heroes'. The whole image created by the Rolling Stones is . . . rock 'n' roll.

Next month sees the return of the group to Britain for their first gigs in this country since 1976. Last year they embarked on a highly successful Stateside trek and judging by the reports that reached this side of the Atlantic they were not to be missed. Every gig was naturally sold out to capacity and considering how young some of the fans were it's clear the Stones' success was not just down to their nostalgia value.

In fact, the basic reason they've managed to continue is they've carried on delivering fresh vinyl with regularity rather than leaving protracted gaps between the release of albums. In 1981 the 'Tattoo You' LP emerged, which contained the excellent 'Start Me Up' single — irrefutable proof that the Stones can still cut it in the studios. It's curious how people have been saying the band are well past it and yet they still manage to prove those cynics wrong.

To document the complete history of the band would cover the pages of several issues of this magazine, so that would be kinda crazy. Suffice to say, the Rolling Stones are still going strong and can rock with the best. The basic nucleus of Mick Jagger, Keith Richards, Bill Wyman and drummer Charlie Watts has remained intact over two decades. The mobile position in the line-up of the 'other guitarist' has shifted from Brian Jones, Mick Taylor to Ronnie Wood who's now been with them since the middle of the 'Seventies. Also the Stones have used a variety of other musicians such as Billy Preston, Nicky Hopkins and Ian Stewart.

Prior to the announcement of their forthcoming UK dates, the last occasion on which Stones members appeared together on a British stage was when Keith Richards and Ronnie Wood joined forces in the New Barbarians at Knebworth in '79 — London pubgoers have had the chance to witness Charlie Watts on the odd occasion with Rocket 88.

Anyway, back to the present . . . Coinciding with the news that the Stones are all set to play two dates at Wembley in June, Mick Jagger jetted into London to attend a press conference. The said event took place in Soho at Le Beat Route Club — hardly a metallic spot!!! — a couple of weeks ago.

At four in the afternoon Jagger bounced into the club, surrounded by an entourage of bodyguards, and was immediately hounded by a swarm of photographers. It was an amusing scene to witness — akin to watching an army of starved flies homing in on a garbage van. Most uncivil! With the brief picture session over, Jagger was then set to answer questions from the press. It was strange that he then proceeded to sit down next to yours truly. "Allo" was his greeting. And then . . . vroom! a herd of Fleet Street hacks descended upon the table like mad hungry piranha fish! Jagger's press agent then suggeted the 'star' move away to a microphone. He declined initially but finally agreed as pens, notebooks, and tape recorders were directed at him with a vengeance.

SOME 30 minutes later, Jagger returned to the table having cordially talked to numerous journalists and amicably answered a few Kerrang! questions. I asked him whether he seemed surprised how many young people still get off on the band. "Yeah, in some ways," he replied. "I guess some come 'cause of the nostalgia thing but they seem to get into the old and new stuff."

Has Mick had any time to think about writing for the next LP and does touring give him fresh inspiration?

"Yeah, it does . . . I try to write when we're on the road but we got so busy that there wasn't a lot of time. Like you start off with 20 dates and then find that there are 40 shows — so I won't have much time. I've got some new ideas though."

A lot of people had asked Mick whether the band will be playing in Ireland this summer and he declared that he wanted to do it but that really was a question to ask Bill Graham. Mind you, I was interested to know whether he was still keen for the Stones to play China. "I would still like to play there," he answered. "In fact, I talked to Jean Michel Jarre about it (the 'Oxygene' man has of course braved the Orient) . . . it's something that still interests me."

At this juncture, photographer George 'Master of Subtlety' Bodnar took it upon himself to ask if Ronnie Wood is still in the band — there have been rumours to the contrary. Mick: "You're the second person to ask that, funnily enough . . . the answer's no, he hasn't left. He's still in the band."

Jagger then answered a couple of questions from other scribes before I questioned whether he worried on the American dates about someone trying to shoot him. It's obviously a problem but Mick doesn't seem to have let it drive him crazy and said: "In New Orleans, where there were about 90,000 people, they took about 130 small firearms from people on the way in . . ."

Conversation was obviously limited, since this was a press conference of sorts, but before Jagger left I asked if he ever worried about being misquoted these days, to which he replied: "I've been in this business long enough and it's happened so many times that I don't bother any more."

Pretty soon, Mick Jagger was gone . . . next stop Wembley!

THE DATES (so far)

THE ROLLING Stones will be appearing at Wembley Stadium on June 25 and 26. For the first gig the gates will open at 2pm and on the second at 1pm. Supporting acts for both concerts will be the J. Geils Band and Black Uhuru.

Tickets, which are limited to 10 per applicant, are priced at £10.80 (inc. 30p booking fee), and are available by post. Cheques and POs should be made payable to Harvey Goldsmith Entertainment Ltd and sent (with SAE) to RS Tickets, PO Box 4RS, London W1A 4RS. Allow four weeks for delivery.

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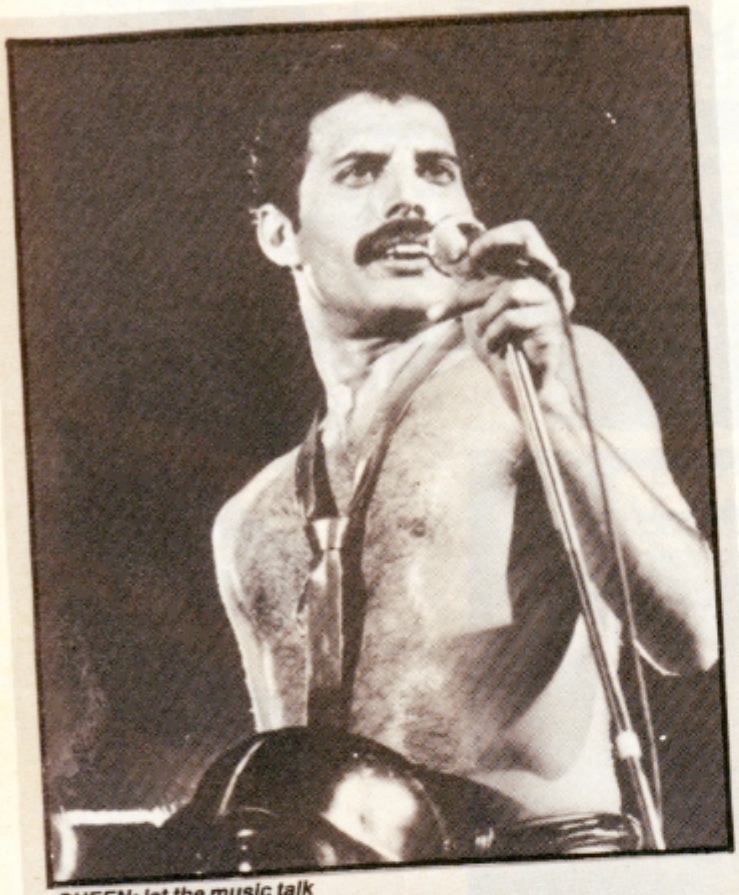

QUEEN: let the music talk

DIRTY WHITEFUNK!

QUEEN
'Hot Space'
(Emi Records EMA 797)

THE WARNING had come over loud'n'clear': the new Queen LP had heavy leanings to funk/disco. And yet, somehow this didn't seem especially surprising. Consider the success the band enjoyed with 'Another One Bites The Dust' and also the fact that they're always keen to pursue fresh directions. Mind you, when I sneaked a preview to three tracks I could not help but feel bemused, perplexed and somewhat confused. As a diehard fan of the group I've always retained a strong penchant for their earlier, heavier work and here I was faced with music that I'd normally hear in nightclub land — not a territory I tend to frequent. To be frank, I couldn't handle it and felt I'd had more than enough after those first three tunes.

I should have known better. Gradually, after a few spins, and listening to the platter as a whole I found myself growing to like it a lot. However it wasn't my Kerrang! ears that judged it as good product. No, it was rather more the fact that here was an album of 11 very clever compositions that made me feel that Queen still have plenty to offer the music world.

I've absolutely no doubts that most readers of this journal will detest the record. Some of you may like . . . I guess it's a case of *chacun a son gout*. In short, you'll eiher love it or hate it. Some will rate 'Hot Space' as a waste of space. Mind you, there is always the theory that the future lies in space!

Give it more than a spin — decide for yourself. Personally, I like it. But please note: THIS IS NOT A HEAVY ROCK ALBUM. Before ending though, I would just like to say that 'Back Chat' — cut three, side one — is an absolute classic. Quite honestly though, I can think of little else to say . . . it's simply a case of letting the music do the talking.

STEVE GETT

FIST
'Back With A Vengeance'
(Neat)

WHATEVER HAPPENED to Fist? Victims of MCR's takeover of Neat records a few years ago and never really given the chance to prove themselves they were sent packing and returned to Newcastle and virtual obscurity.

Now back with a new line-up and a fresher approach to their music, Fist seem poised to emerge from the shadow of the Tygers and justify themselves as a band rather than a relic of the North East New Wave Of British Heavy Metal. Gone from the old band are bassist John Wylie and singer/guitarist Keith Satchfield with vocalist Glenn Coates, ex-Mythra guitarist John Roach and Canadian bassist Joe 'Pop' Appleby taking their place.

Despite the naff cover — someone copping a crack on the jaw from a studded wristband-clad fist the size of a football — the contents, produced by Neat's new in-house producer Keith Nichol, are far from tacky and should go a long way to re-establishing both Neat and Fist.

Track one, side one 'Turn The Hell On' has all the pace and energy of the old Fist but the real difference is Glenn Coates singing. No more of Keith Satchfield's scrotum-on-a-power-sander growl, this time the band have gone for a, dare I say it, American sound, no doubt influenced, in part at least, by Appleby's arrival.

'SS Giro' is a perfect example of the guitar interplay between Dave Irwin and John Roach — Lizzy-like soloing backed by a straight 'heads down' riff. While side two's opener 'The Feeling's Right' is at times a little ponderous but is ultimately saved by some stunning lead work and the seediest lyrics this side of Ted Nugent. 'Dog Soldier', however, puts things back on course with Harry Hill's machine gun drumming and a riff faster than a Harrier jump jet after an Argentinian submarine.

The closing track 'Going Wild Tonight' is a real swamp rocker and, despite losing some energy in its vinyl translation,typifies the good-time boogie side of the band. It just manages to finish before the whole thing falls into disarray, proving that despite the overall seriousness of the album Fist, after all their trials and tribulations, still have a sense of humour.

GEOFF BANKS

RANDY CALIFORNIA
'Euro-American'
(Beggar's Banquet)

NOT THE most obvious name to find in these pages, though anyone who has seen or heard the Spirit guitarist/leader will be aware that he rates highly as an axeman. Here, for just about the first time, we find Randy getting down to some serious heavy music rather than the somewhat lighter stuff Spirit are famous for; it's as if he feels that the gulf between his all-action stage shows and his Spirit LPs has grown too great and is in need of redressing.

The first track, 'Easy Love', is a fine statement of intent, power chords and synth twiddles working behind the vocals before RC zips into a Hendrix-like solo. Things slow down a bit for 'Fearless Leader', which will surely enjoy a lot of American airtime, though a sizzling solo brings it to a storming end. 'Five In The Morning' again shows the Hendrix influence, then comes one of the album's epics, 'Skull & Crossbones' — very Bob Dylan-ish vocally with a strong hook and a couple of strong solos. Long, but not to the point where boredom steps in .The end of the side comes with a fast rocker, 'Break Out', and everything's fine.

Side two is a little less fierce, relying more on lyrical messages than power playing. 'Hand Gun' refers to the serious subject of American gun laws.

'This Is The End' is pop and nice of its type. 'Mon Ami' starts with some French words and spacey effects and is hardly likely to provoke mayhem, but 'Rude Reaction' (based on an event that really happened when Neil Young tried to jam with Spirit) is much better with lyrics again providing the main thrust. From here the album exits with a bang; first with the R&B flavoured 'Calling You', featuring some fast slide guitar, and then a great version of 'Wild Thing', bringing back the Hendrix vibe and putting Reg Presley in an unmarked grave.

Altogether, a better than average LP from a legend who, unlike most other legends, can still do it.

JOHN TOBLER

RANDY CALIFORNIA: can still do it

BRYAN ADAMS
'You Want It — You've Got It'
A&M AMLH 64864)

LOVERBOY HAVE broken the States wide open, Prism are threatening to do the same and it may well be that Bryan Adams will do so in pretty rapid time. Logical, huh? Actually, yes, for Toronto native Bryan has penned more than the odd number for his two Canadian cohorts and has perhaps decided it's time he had more of the limelight (not to mention the cash) himself.

'You Want It — You Got It' features ten sparkling pop rockers, all penned either solo by Adams or more often with good buddy Jim Vallance, and all lean heavily in the direction of Springsteen and Journey (which can be *no* bad thing). While I would be more than a little surprised if Bryan Adams were to break in Britain, I still won't give up on this style of Metal because it is simply too good to ignore.

'Lonely Nights' is the opener which says it all — not particularly heavy I'll admit but a glorious hook and enough sparks from Bryan's axe to make it worth your attention. In truth, every number has real highs, but if I'm just to go fishin' for big bites then I'll try 'Jealousy' and the title track for a coupla whoppers!

HOWARD JOHNSON

PALLAS
'Arrive Alive'
(Granite Wax Records — Cassette Tape)

ON THE whole, whisky and oil apart, us mob south of Hadrian's Wall tend not to take too much notice of Scotland, rock being one of Caledonia's assets most people believe started and finished with the Bay City Rollers.

It is this stupid state of affairs that upset Pallas sufficiently for them to go out and record their own live cassette, primarily for sale at gigs to fans who want a recorded memento. 'Arrive Alive' captures the band at the Dial Inn, Glasgow.

Musically, Pallas hail from the old school, relying heavily on keyboards and continuous complex rhythm changes, but on 'Flash Point' come closer to the rocky side of Jethro Tull than the bland synthesiser meanderings of ELP and their ilk.

To play progressive rock and play it well, demands high musical ability, not least in the rhythm section where the slightest slip could prove fatal. But with Derek Forman on drums and Graeme Murray on bass, Pallas cope easily with intricate rhythms, while guitarist Niall Mathewson and keyboard player Ronnie Brown give the songs texture and the psychotic vocalising of Euan Lowson, most notably on 'The Ripper', proves enough to put the willies up the stoutest of men.

Not available anywhere else, the hour-long 'Arrive Alive' can be obtained for £2.99 (inc. p&p) from Granite Wax Records, 91 King Street, Aberdeen, AB2 3AB. Highly recommended to anyone into the more 'stoned' side of rock'n'roll.

GEOFF BANKS

CHEETAH
'Rock & Roll Women'
(EPIC EPC 85322)

THIS DEBUT UK release from Australian Heavy Metal sisters Lyndsay and Chrissie Hammond, alias Cheetah, certainly has the pedigree. Licensed by Epic from the Albert Productions label, responsible for AC/DC, Rose Tattoo an Angel City, and produced by the famous Vanda and Young duo, who, it is rumoured, will only produce bands they like, 'Rock & Roll Women' just has to be a winner, right? Well, not quite, for much as I adore the two delectable ladies I can't see immediate success in Britain for Cheetah, unless you leering male Kerrang! readers will buy this album merely for the cover!

My main grumble is that whilst it appears throughout 'Rock & Roll Women' that the sisters really want to let rip, crank it up and kick some ass, as witnessed by their enthusiastic vocal gymnastics on 'Suffering Love' and 'Bang Bang', the production lets them down. The five-piece backing band is made to sound as menacing as a sleeping mouse, with Ronnie Peel's riffs weak instead of rampant and the organ of Mike Peters serving only to annoy and effectively date the sound.

This naff production, coupled with a fistful of iffy songs, makes this a rather ineffective package, and while there are cuts here that make enjoyable, even enthralling, listening ('My Man' and 'Spend The Night') this is certainly no debut to write home about.

HOWARD JOHNSON

SAXON: a letdown

BLUNT TALONS!

SAXON
'The Eagle Has Landed'
(Carrere Records CAL137)

A MONUMENT to mayhem, a testament to the invigorating powers of Barnsley's golden brew . . . you'd expect Saxon's first live album to rest its talons comfortably alongside such celebrated cacophony as 'Kiss Alive 1' and Priest's 'Unleashed In The East'. Free of the confines of the studio, encouraged by Militia Guard battalions demanding more and more volume from a floor-to-ceiling PA, 'The Eagle Has Landed' should show Saxon at their boisterous best and, not surprisingly, has been discussed in almost reverential tones within the Saxon camp.

In the event, however, it's a disappointment. Not a bad album — the likes of 'Motorcycle Man', 'Wheels Of Steel' and 'Heavy Metal Thunder' still stand proud as superior compositions and there are some genuinely fine moments, most notably the spot-on segue between '747' and 'Princess Of The Night' and Nigel Glockler's tireless drum-work on '20,000ft'. But, overall, what should have been a glossy gatefold-sleeved extravaganza emerges as a single album letdown. Not just because of the budget sleeve or the fact that personal faves 'Hungry Years' and 'Denim And Leather' are excluded, but because it's hard to see why, beyond obvious commercial gain, the band have put it out in this form.

The aforementioned Kiss and Priest albums scored bullseyes because a good deal of the tracks (in the case of Kiss *all* the tracks) were transformed by superior production and performance. There was more passion, power and commitment but in the case of 'The Eagle Has Landed' all the numbers included are well recorded to begin with — better, in fact, as the production here has a hollow, echoey feel and Biff's vocals, usually approaching the volcanic, sound strangely muted. Can this really be the man who pushed his larynx so hard on the recording of 'Heavy Metal Thunder' that he cut off the blood flow to his brain?

In additon to which, 'Wheels Of Steel' aside, none of the songs undergo any noticeable development in the live setting. 'Frozen Rainbow', the number that has grown from its humble origins on the first Saxon album to occupy showpiece status in the current set, whould therefore have been an ideal inclusion but, as it turns out, what you get is pretty well what you've (probably) already got on the studio LPs. For the most part the audience sound subdued and the atmosphere throughout is minimal. With 19,320 teabags used in the making, I expected more.

DANTE BONUTTO

KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

COULD YOU tell me where I can obtain a copy of Tom Hibbert's book on Whitesnake? **Karen Instone, Walsall, West Midlands.**

● **The Whitesnake book, recently featured in one of our competitions, should be easily available from any bookshop, but if it's not in stock then place an order with them. The publishers are Omnibus Press and the cost is £1.95.**

I RECENTLY went to see Alice Cooper in concert at the Birmingham Odeon. It was an incredible gig and I was very impressed by the talents of Alice's backing musicians. As they didn't feature in the tour programme I have been unable to find out their names. So could you please tell me who Alice's guitarists and drummer are? **Mr. Nice Guy, Wolverhampton.**

● **Alice's backing musicians were John Nitzinger and Michael Pinera on guitars, Erik Scott on bass, Jannero Uvena on drums and Wayne Cooke on keyboards.**

IN KERRANG! No 9 you mentioned in the fan club section "Slade Fan Club, Taff Lewis, 68 Heol-y-Deyn, Lisvan, Cardiff". Seeing this in your mag I couldn't believe it because the Slade Supporters Club run by Dave Kemp has just closed down because it was too big for Dave to handle. Anyway, I wrote to the address above and sent a SAE but haven't heard a word since. Can you confirm that this is the right address? **Peter Dobson, Leeds.**

● **We have managed to contact Taff Lewis and he's now put the record straight. It seems that when the Cardiff address was printed Taff had not moved to that address and was surprised to see we had it. However, he assures us he is now firmly fixed at the address and apologises to anyone who has had difficulty in locating the Slade Supporters Club. For those who are interested the correct address is: Slade Supporters Club, c/o Taff Lewis, 68 Heol-y-Delyn, Lisvane, Cardiff, CF4 5SR, Wales.**

FAN CLUBS

JUDAS PRIEST
c/o Charlie West
57 Hockley Avenue
East Ham
London E6 3AN

SILVERWING
Fire Bird Enterprises
12 Kenilworth Close
Macclesfield
Cheshire

SAMSON
c/o Scope
7/9 Earlham Street
London EC2

● In Kerrang! No. 12 we printed the address of the Pink Floyd Fan Club as c/o Emka Productions Ltd. Unfortunately this address is incorrect as Pink Floyd have no fan club in existence. We apologise to all those who wrote to Emka and for anyone else who has been inconvenienced.

SCORPIONS: Is it one and the same? What about a discography? Is there a fan club? All questions answered.

COULD YOU give me a discography on the Scorpions and also a fan club address. **K. Thomas, Gwynedd.**

IS THE Scorpions album 'Action' the same as the Scorpions 'Lonesome Crow'? And could you print a discography and address of the Scorpions fan club in Britain. **Ozzy, somewhere in Derby.**

● **'Action' and 'Lonesome Crow' are indeed one and the same album, only ever available as an import in this country and released on various import labels. The Scorpions albums to date are:'Lonesome Crow', 'Fly To The Rainbow' RCA, 'In Trance' RCA, 'Virgin Killer' RCA, 'Taken By Force' RCA, 'Tokyo Tapes' RCA (double live), 'Lovedrive' Harvest, 'Animal Magnetism' Harvest, 'Blackout' Harvest. Singles have been released on import but those released in this country were: 'Is There Anybody There?'/'Another Piece Of Meat' (also on 12in), 'Lovedrive'/'Coast To Coast' (also on 12in), 'Make It Real'/'Don't Make No Promises', 'The Zoo'/'Holiday', 'No One Like You'/'Now'.**

There isn't a fan club for the Scorpions in Britain, the only one in operation is in Germany and can be reached at: PO Box 5220, 3000 Hanover, West Germany.

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KILLOWATT

The page that gets into gear by Chas de Whalley

TRICKS OF THE TRADE

as explained by ace record producer Martin Birch

"IT CAN take a lot to persuade a band that the way they play a song on stage may not be the best way to record it. When you're playing the music over your hi-fi you haven't got the band to look at, have you? You haven't got all the lights and the dry ice and the smokebombs — and they can play a really important part in the way the music comes across live. So you have to compensate for that visual impact and excitement by using all the tricks of the recording studio. But as a producer you must never forget whose album it is you're making. It's not yours, it's the groups. Your job is simply to get them to present their music as well as they possibly can.

"I try to enhance their songs by suggesting the odd re-arrangement or harmony; I don't try to rewrite them, though I know some producers do. They stamp so much damn authority on the sessions that they completely destroy what the band is all about. I prefer just to bring out their character.

"I prefer to do my nitpicking once we're in the studio. Mind you, studios can be very alien places. Especially if you're working with a band that's recording for the first time — like Iron Maiden. They were so nervous when we did their first album they'd have done anything I'd told them. They got hung up on playing everything exactly right, so I tried to create an atmosphere of pressure — but relaxed pressure if you understand my meaning. I always try to get the band into a frame of mind where they can play together as a *band*, not merely as a bunch of individuals all of whom have to be note-perfect. So I say 'Look, if you're going to make a mistake make a definite one. Don't try to hide it. Play it so that it feels right, that's all that matters.'

"But that doesn't mean I let all sorts of mistakes go through. There are some things I insist on, like a good rhythm track. That's imperative. Usually I cut that with just the bass, drums and rhythm guitar. Unless the lead guitarist plays rhythm parts he has to sit up in the control room with me. If the band is trying to build up a feel then all their concentration should go into it, you see, and in that sort of tense situation the lead guitarist might start rushing his solo or dragging behind — and invariably the rest of the band will follow him. There's nothing wrong in that really — if the solo is good. But what mostly happens is that the guy wants to do the solo again because he's made some bad mistakes or else thought of something better. So you go back to the basic track and discover that the tempo is fluctuating so much it's really difficult to play to. I always think it's best to go for the basic groove and then add all the fancy stuff later.

"But I'm not so clinical that I make drummers work with metronomes or 'click' tracks. A certain amount of natural variation in speed can actually do wonders for tracks. Drum sounds are different, though. I have definite ideas about drums. I like a good 'live' sound, but strangely enough you can't get a good 'live' sound if you set the drums up in a group situation. You get too much 'leakage' down the drum mikes which means you can't open them up as much as you'd like because you start getting too much guitar picked up on the drum channel. So whenever I can I put the drums in another room completely to get all the separation I want.

"That's one reason why I like Battery Studios in Willesden (London). They have a great 'live' room which is all concrete — walls, floors, ceiling — and the acoustics in there are fantastic.

Martin Birch: 'studios can be very alien places'

"When I started as an engineer in 1968 we only had eight track studios — 24 tracks or more were unheard of. The first thing I worked on was Fleetwood Mac's 'Man Of The World' then Jeff Beck and Donovan with Micky Most. That was at the old De Lane Lea Mayfair studio which Ian Gillan now owns. I worked on lots of the early Deep Purple stuff there, from 'Book Of Taliesien' to 'Deep Purple In Rock' and on. We used to work quickly in those days, and, because we had so few tracks to play with, we couldn't say 'Oh that's basically OK, but we won't know till the mix'. Things had to be right there and then.

"You'd put all the drums down on one track, or maybe two if you wanted to spread them across the stereo' then the bass would go on another and the guitar and keyboards on two more, which would take you to five. After a couple of over-dubs you'd find yourself running out of tracks so you'd have to start bouncing things together. Like the drums and the bass and the rhythm guitar, or anything you'd double tracked. And right there and then you'd have to make a final decision — long before the vocals had gone down — about how loud the bass should be or whether the guitars should be brighter, 'cos once you'd bounced down there was no going back to change something later. You'd be stuck with that submix forever. I think that's stood me in good stead for working in bigger studios. If things go down on tape in their final form then you always know where you stand and what you've got to work with.

"Consequently, if a guitarist or bass player has his own sound I like to work with that. Perhaps I'll refine it a little at the desk, but as soon as you step onto the studio floor and start fiddling with the amps you run the risk of spoiling the character of the guy's playing and ruining his self-confidence. Effects pedals can cause you headaches though. If a guitarist uses a flanger or a specific echo for a solo live then he obviously needs to hear it in the studio to recreate the atmosphere and play it with the right feel. But most effects pedals and echoboxes are far too noisy for studio work, so I do my best to duplicate the effect in the control room with the outboard gear then send it back on the headphones so at least the guy can hear it even if he's not putting it on himself. And of course it goes down on the tape fully treated.

"Bass is the most difficult thing to get right. You have to make sure the tone is set so you've got lots of middle frequencies to work with or else the bass can be totally lost on anything other than studio sized speakers. I do my own engineering but I rarely look at the desk; I like to twiddle blind until the sound is right. But I do know things you can't do. I know that if you whack on a lot of very deep bass you'll have huge problems cutting the record — the sound will be deep down in your boots. But if the middle frequencies are wishy washy it will simply vanish on a small speaker system.

"A lot of producers these days mix their tracks with the radio specifically in mind, but I like to think my stuff sounds good on any sized system. I like to make the tracks well polished, not clinically polished, but I nevertheless think it's worthwhile thinking of the final sound in radio terms. Especially if the band you're working with is aiming at the American market. The thing is all the best Heavy Metal songs have a good melody and a good hook. I can respect a band like Motorhead because they're a great headbanging outfit, but I like to hear a little more. It isn't any good to be totally obscure and narrow in your approach, what ever kind of music you're doing, if you can stretch out a little and appeal to a wider audience. That's what I try to do with all the bands I work with and all the changes I suggest are with that in mind. Like the harmony vocals on the chorus of Iron Maiden's 'Run To The Hills', they were my idea. Originally we were just going to put on two voices but then I suggested making it a three part harmony and it really turned the track around and helped make a good song into a great single.

"But I don't necessarily regard vocals as the single most important factor in a song. The voice is just another instrument in my opinion. What I try to do at mixing time is listen for the little accents and emphasis which give a track its dynamics — it could be a bass and drum figure or a guitar and vocal trade-off — and I make sure I've got them locked together so that when you play the final mix everything happens at the right time and you don't have to help it along mentally. I try to make it all as clear as possible. A muddy sound won't do you any good, even if you can hear all the words. In that respect recording *is* like playing live. If you can't hear what the rest of the band is doing then you might as well give up and go home."

HANDSOME BEASTS

Beast vocalist Garry 'yes, that's 38 lumps' Gallaway, known to close friends (well as close as they can get) as 'flabby', brings a whole new meaning to the term heavy rock. With a stomach capable of providing an impromptu landing site for Harrier jets, he tips the scales at an even 23 stone, just out-grossing arch rival Meatloaf and making Greek wiffler Denis Roussos look postively elfin. Not surprisingly, the new HB album, set for autumn release, will bear the title 'Obeastity' but in the meantime Garry, complete with abdomenal avalanche, is happy to continue his impersonations of famous landmarks (here he does his much-requested north face of Everest) and remain one of Britain's most prominent citizens.

PIC BY JUSTIN THOMAS

Rainbow

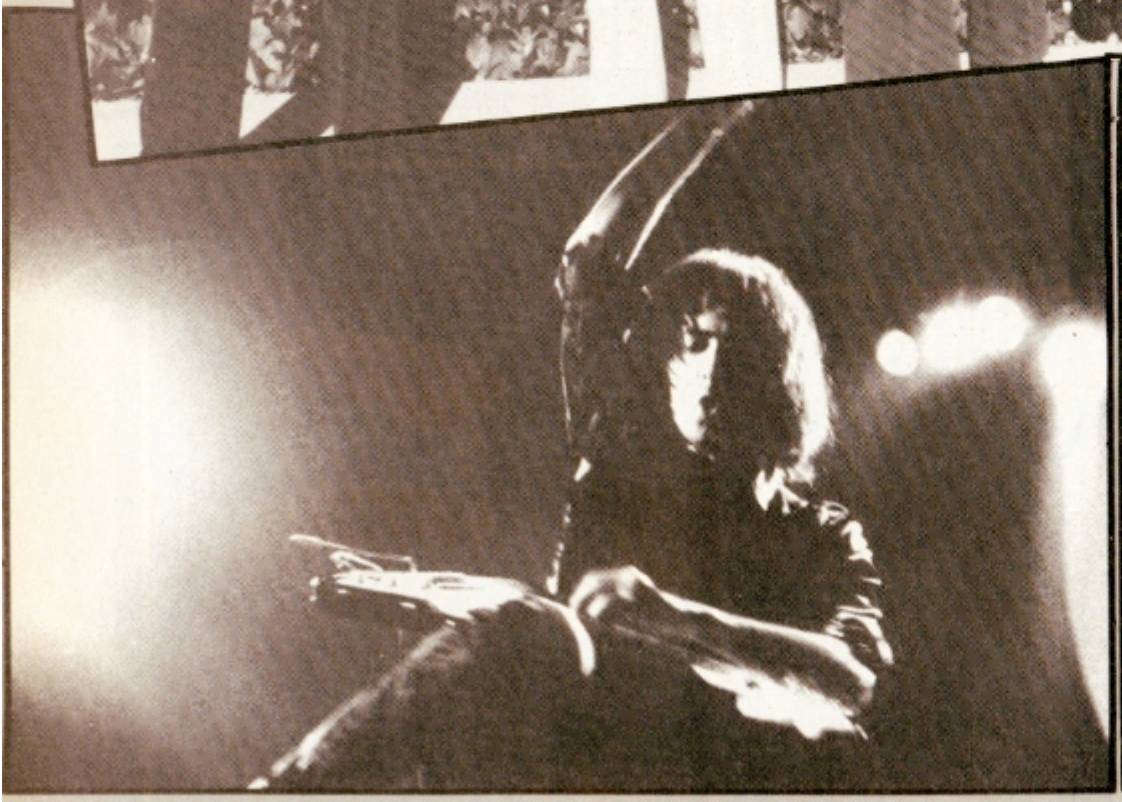
IN THIS, THE FINAL INSTALMENT OF THE RAINBOW STORY, KERRANG! PRESENTS THE BAND'S FAMILY TREE—IN PICTURES.

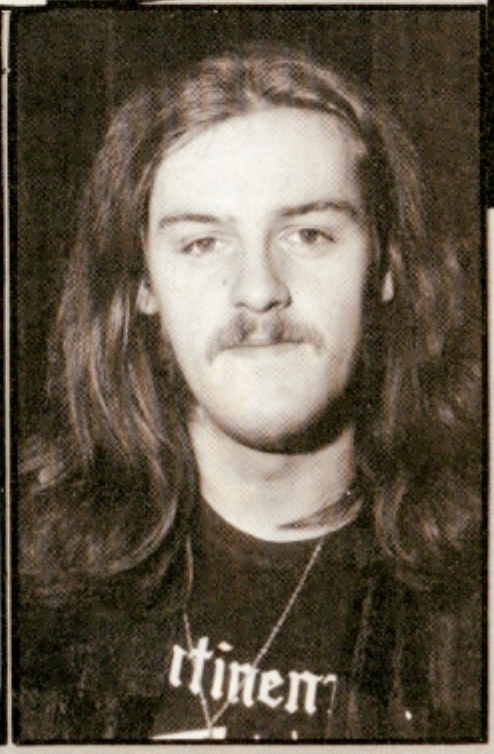
TURN TO PAGES 30-31 FOR PART TWO OF THE RAINBOW FAMILY TREE — THEN PULL IT OUT, STICK 'EM TOGETHER AND YOU HAVE A KERRACKING POSTER!

ELF had been discovered by Ian Paice and Roger Glover in 1972 and supported Deep Purple on several tours. Ritchie asked Ronnie to sing on his solo album produced in 1975 with the rest of ELF as backing. The photo shows the line-up in 1974, with Ronnie Dio, Craig Gruber, Mickey Lee Soule and Gary Driscoll who eventually formed Rainbow Mk 1 alongside Ritchie.

Having completed his solo album Ritchie decided to leave Purple and Form Rainbow. The original line-up shown right lasted from April-August 1975. Eventually Gruber, Driscoll and Lee Soule left to be replaced by Jimmy Bain (from Harlot) on bass, Tony Carey keyboards and Cozy Powell (ex-Hammer, Bedlam etc) on drums to form Rainbow Mk 2 pictured below. (l-r Tony Carey; Ronnie James Dio; Ritchie Blackmore; Cozy Powell, Jimmy Bain).

The group recorded one studio album and one live double - album from their world tour in 1976.





Jimmy Bain left after the tour to form Wild Horses (above) and Mark Clarke joined to form Rainbow Mk 3 (left). Mid-way through LP sessions Clarke and Carey left. Recruiting Bob Daisley from Widowmaker (below) on bass and David Stone on keyboards from Symphonic Slam.

STICK THE TOP EDGE OF PART TWO (ON PAGES 30, 31) HERE TO FORM YOUR KOMPLETE RAINBOW FAMILY TREE POSTER.

ARMED & READY

More new bands to watch out for

BORDELLO

BORDELLO WAS formed earlier this year when bassist Ross Landau and drummer Symon Tomkins became dissatisfied with the direction of their previous band, glam rockers Janine. What they wanted was more straight down the line rock so guitarist Chris (Maz) Mallia, formerly of 'Shellshock', was recruited and a second guitarist Andy Houghton enticed away from his previous group 'Malpractice', thus completing the instrumental section and leaving just a vocalist to find. After trying countless singers they finally decided on Roger Marsden, who had a brief spell with 'Angelwitch'.

Currently, the band are set up at Rollerball Studios, London, adding the final touches to their sound before embarking on a tour with the Bailey Bros in late spring. All the members have a hand in writing the songs, and if you catch them on the road listen out for the blistering 'Bed for the Night' and the rockin' 'Crazy On You', containing some burning axe work from both guitarists. As with Saxon, there's a hint of the commercial in their songs, but this should prove a help rather than a hindrance. At present the band are in the process of recording a single which could possibly be a cover version and if so will be the first non-original number to feature in their set.

For further information write to Bordello, c o Rollerball Studios, 75 81 Tooley Street, London SE12QZ. PETER MOORE

SHIVA

SHIVA is a threepiece Bristol-based outfit, formed in August of 1980 and now with a stable line-up of vocalist, guitarist and keyboardist John Hall, bassist Andy Skuse and drummer Chris Logan. The band may well have come to your attention towards the beginning of the year when Heavy Metal Records released Shiva's debut 45, 'Rock Lives On' 'Sympathy', recorded at Cave Studios in native Bristol.

As far as I was concerned, this would also have been the last you would have heard of Shiva for, despite the novel use of Vocoder on the A-side, the two tracks were insipid and uninspiring and altogether too clichéd and lifeless to impress. So why is the group now featured in 'Armed & Ready'? Well, a new demo dropped through the letter box and upon giving it the cursory ear-bashing, I found the three featured tracks to be more than a distinct improvement — in fact rather excellent!

'Angel Of Mons' is a moving tribute to the dead of the 1914-18 War, featuring sensitive guitar work from Hall and spot-on harmonies, while 'En Cachent' is a ballad with more than its fair share of rock, featuring Andy Skuse's sultry bass. Finally 'Cut Me To The Quick' is a more basic tune, not as impressive as its forerunners, but enjoyable nonetheless.

Thus intrigued by Shiva's dramatic improvement, I spoke to John Hall to discuss both his attitude to the music and his forthcoming plans.

"The single was originally due out on May 28, but Heavy Metal Records is organising a new distributor at the moment, so it's been held back until June, when we'll be going on the road to promote ourselves, especially up North. We'll be playing in cities such as Liverpool, Chesterfield and Sunderland, hopefully to prepare ourselves for an album which we'll record at the end of the Summer." Ambitious plans, you'll agree, so how are the band's finances?

"Absolutely terrible. Maybe we're altogether too ambitious, because our style is also complex — in the Rush mould. It's hard, 'cos we have to rehearse in my front room."

Let's talk about the unusual lyrical content of 'Angel Of Mons'.

"I'm not sure where I read about it, but on the eve of the Battle of Mons during the First World War, a vision was supposed to have appeared to the British soldiers and it was never explained. It seemed like a good theme to work from lyrically, we pay great attention to lyrics and melody."

'Angel Of Mons' and 'Stranger Lands' will be released as the next single so save your pennies for it! HOWARD JOHNSON

NEXT KERRANG! ON SALE JUNE 3

ALIEN

ALIEN ARE a five piece band from Leicester who have been together about a year in their present form — Phil Hammond (guitar), Chris O'Shaunessy (lead guitar), Craig Melbourne (vocals), Jez Allen (bass) and Andy Jarrom (drums). Alien as an entity, though, have been in existence for over three years.

Driving force and principle songwriter behind the group, Phil Hammond has found the path to fame and fortune lined with more than its fair share of sharks ready to grab the readies and run without delivering their side of the bargain with a vinyl product. Getting a viable deal hasn't proved an easy task for Alien which, considering the accessible, melodic quality of their music is surprising. And before anyone yells 'Sellout!' this ready commercial feel is balanced by plenty of good hard-rockin'.

Gigs, too, are often difficult to find. "There's a New Wave explosion in the Midlands," explains Phil, "and no-one seems interested in putting on hard rock. But we have a strong set of fans, called the 'Metal Boys' who follow us everywhere we play."

Alien's caution over the last couple of years in not signing to the first label that turned up may now pay dividends, however. They expect to have their first single out later this year which should gain the band valuable airplay and allow them to make the trek to the capital to showcase their talents to the men from the 'biz'. Such a trip has so far been prevented by lack of finance.

The Alien sound could make a useful contribution to extending the cause of good HM to a wider audience in 1982. Indeed they've already scored in the *Sounds* Heavy Metal charts. The airwaves are waiting: keep watching the skies.

DAVE DICKSON.

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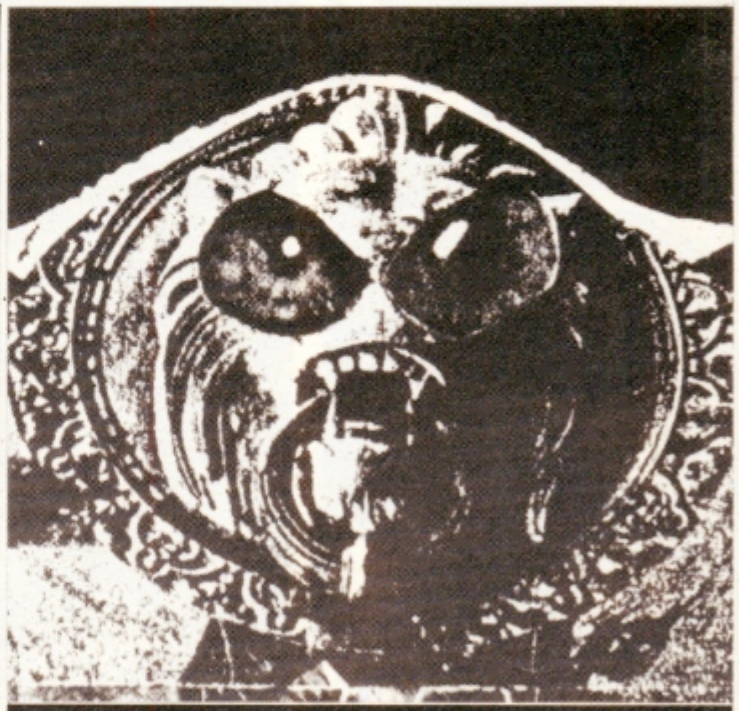


CHROME

3RD FROM THE SUN

'PERFUMED METAL' - Sounds

RE-MIX single • FIREBOMB • limited edition of 2000

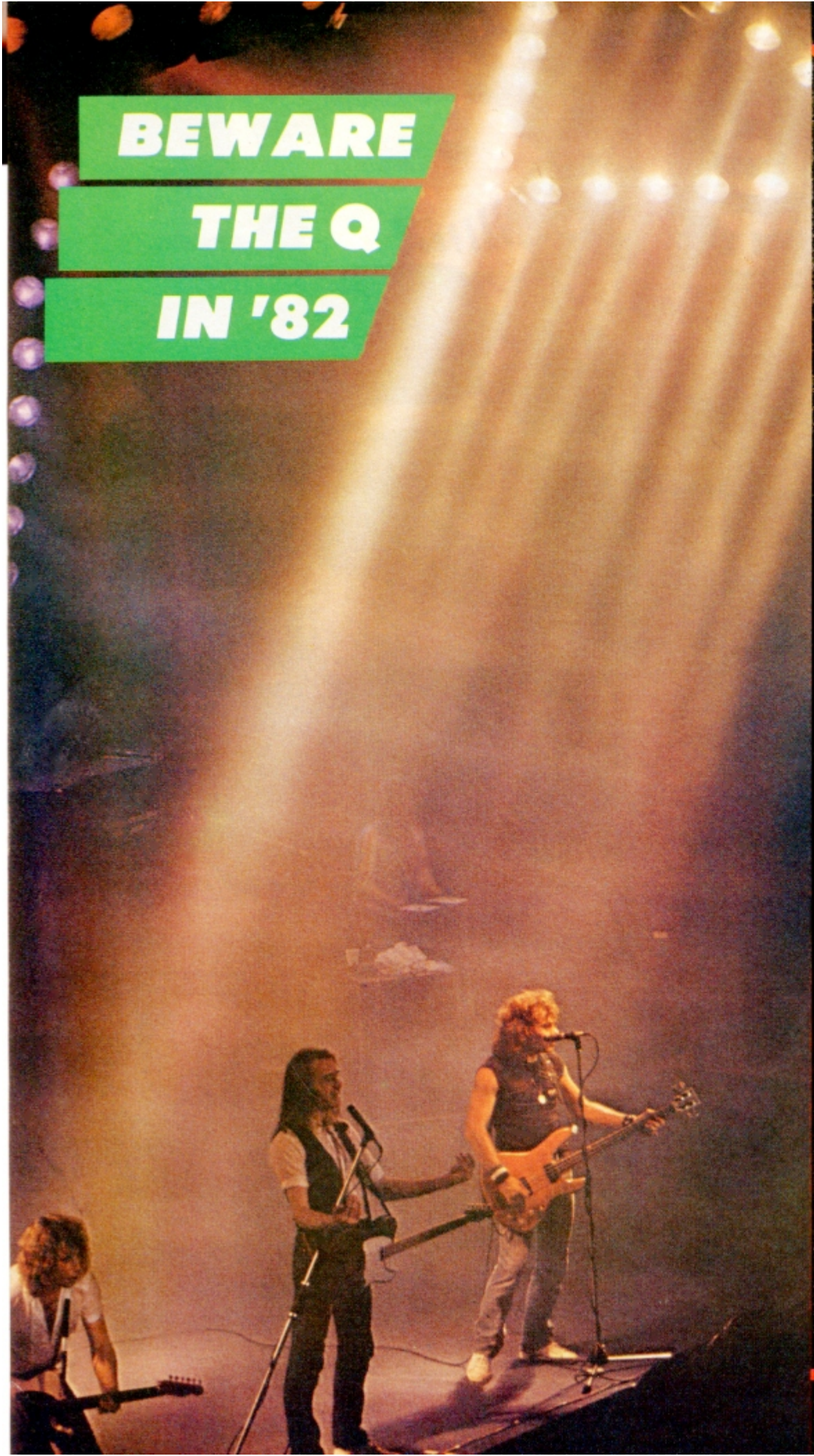
Rainbow Mk 4 (left) completed 'Long Live Rock 'n' Roll' and toured from 1977-1978. (l-r Ritchie Blackmore, Bob Daisley, Ronnie Dio, David Stone, Cozy Powell). After the tour Daisley and Stone left and Ronnie Dio quit to join Black Sabbath (below).

Ritchie then asked Roger Glover to help record the next album. Eventually he joined full-time and they recruited former Marbles vocalist Graham Bonnet (above). Cozy Powell pulled in Don Airey from Colosseum II (right) an old friend, to form Rainbow Mk 5 (below) (l-r Ritchie Blackmore, Roger Glover, Don Airey, Cozy Powell, Graham Bonnet). They issued 'Down To Earth' and toured through 1979-1980 concluding at the Castle Donington Festival from where two tracks can be heard on the 'Monsters Of Rock' album.

After the Donington show, Cozy Powell quit to join the Michael Schenker Group (left), and Bonnet to do a solo album called 'Line-Up'. Two Americans filled the vacancies, Joe Lynn Turner on vocals and Bobby Rondinelli on drums. Mk 6 below were (l-r) Roger Glover, Ritchie Blackmore, Bobby Rondinelli, Joe Lynn Turner, Don Airey. They released 'Difficult To Cure' and toured during 1981.

After the 1981 tour, Airey decided to leave and was replaced by another American David Rosenthal with whom 'Straight Between The Eyes' was recorded in 1982.

BEWARE THE Q IN '82



IT'S FOUR hours to show time in Ireland for Status Quo. Four hours before the band hit the stage for the third gig of the Irish 'warm up' tour that kicks off the band's most important tour to date.

Yes, the big moment has arrived! Quo have made it through 20 years (and three decades) of rock'n'roll and they're *still* raring to go. Fully confident that their 20th anniversary tour — even if it is without original drummer John Coghlan — will be the best of the lot.

There have been high points in the past — any fan of the band can remember them.

How about Quo at Olympia on New Year's Eve in 1975? Quo at Glasgow Apollo for the live album? Quo at Cardiff Castle? Quo headlining Reading a full eight years after they'd appeared there as a bottom of the bill act?

The band's achievements are all history now; and in rock terms there's a history there that makes all other bands currently working Britain's halls and stadiums pale into relative significance. But, typically, Quo are only concerned with the present. Concerned and making sure that their favourite phrase (coined in the Quo camp as a joke some time around 1979) 'Beware The Q in '82' really means something when it comes to the crunch.

So who's going to argue? '1982', 1+9+8+2 equals 20, you see?) the album, went straight to number one in the charts on its week of release. Quo have broken the record at Hammersmith Odeon by selling out seven straight nights in a row. And they're this year's choice as bill-toppers at Castle Donington — if it all works out as planned this tour will firmly cement their reputation as the biggest live band in the country.

Yet, as rock history makers, Quo are keeping surprisingly quiet. While you might expect a tour bus crammed with booze, birds and videos the atmosphere couldn't be more refined. Francis Rossi settles down to his afternoon 'Churchill' — a 10-minute nap to get ready for the night's gig. Alan Lancaster, suntanned and healthy, makes confident and assured statements about the tour: "We've never been more prepared for a tour," he tells me. "And we've never been happier as a band. After all the preparation we're going to get it right."

Rick Parfitt, relaxing over a bottle of wine, is even more adamant. "By the time we get to Deeside we're really going to be firing on all 12 cylinders — and that'll be something to watch out for — believe me! You think it's good now . . . just you wait."

Elsewhere Andy Bown is happy, while new drummer Pete Kircher still looks like he can't believe his luck; only his third gig with one of the greatest live bands Britain has produced.

The arrival of a new drummer has caused Quo to try even harder for this tour (and for

the album). Three weeks of solid rehearsal, first in a studio near Olympia, and then a back-breaking week in the Fair Deal at Brixton (where Quo will be climaxing their tour proper later this month), have meant that the aching muscles so common for the first few days have disappeared completely.

As the gig in Navan, a small town outside Dublin, the truth was obvious from the very first bars of that most famous opener of all — 'Caroline'. The Quo are right at the very peak of their live form.

There's everything there from 'Rockin' All Over The World' through 'Don't Waste My Time', 'Dear John' and 'What You're Proposin' ' right down to the ever-present jig on 'Roadhouse Blues' and that immortal encore of 'Down Down', 'Rain' and 'Bye Bye Johnny'.

In short, two and a quarter hours of a Quo that are livelier and *louder* than ever. It's a set that leaves you drained and exhausted and still clamouring for more . . . and more. With the band in this sort of form you can never get enough!

The return journey is quiet, sombre even. Quo come off as drained as their audience, and while the 3,000 ecstatic Irish fans might have lapped up every minute the band still felt as if the sound could have been better. They grumble and moan between themselves, oblivious to what's going on around.

Another night, another gig maybe but that's not enough. After 20 years of relentless slog the quest is for perfection . . . *every* night.

No party tonight — it didn't seem appropriate somehow. But by the time they hit the mainland they'll be rocking full steam ahead and you can bet that it won't be just a goodnight swig and then to bed. After all they've got a huge amount to celebrate between now and September; if you've got tickets for any of the gigs just count yourself lucky.

JAMES MacGREGOR

PICS BY: DENIS O'REGAN

KONCERTS

DAVE 'BARON' BROCK: brought his own magician.

NIK TURNER: it could have been '72.

SEVE ZODIAC: appendages w

A DOG'S LIFE!

MONMORE ROCK FESTIVAL
Ladbroke Stadium, Wolverhampton

THE SUN was setting low over the horizon, largely obscured by lingering grey storm clouds, as Hawkwind took the stage . . .

The Ladbroke Stadium is more used to accommodating greyhounds and other assorted canine oddities than hordes of be-denimed 'Wind' fans, and the weather didn't do much to recommend the venue. Before the rains came to dampen the ground, the wind whipped up the sand and cinders of the racetrack and hurled them unmercifully in the faces of fans and performers alike. Altogether an unappetising prospect.

By the time I arrived my nerves were not all that they should have been. My nose was running, my throat felt like broken glass and my body was just about to cease functioning normally. Tytan, Fireclown, Born Loser and the Bailey Bros. had been and gone; sorry, guys. The alcohol did little to fortify me as I stepped from the reasonably civilised confines of the guests' enclosure to brave the elements and catch the last of Limelight's set.

Festivals are peculiar to the Heavy Metal temperament. The faithful show considerable resilience and an almost perverse willingness to put up with the disgusting way they're treated on these occasions, so it's always pleasing to see groups like Limelight establishing an instant rapport and delivering an enjoyable set in its wake.

Confession time: at this point my brain was beginning to seize up and my notes became unintelligible. I retired to the sanctuary of the bar where I could watch Vardis from under shelter.

The thing that struck me first was their incredible energy; leaping and bounding about the stage Zodiac and Selway looked like a couple of reindeer on heat. Vardis are a basic boogie outfit and just what the doctor ordered as the evening air hovered between 'chill' and 'petrified'. And then I noticed Zodiac's feet. Bare appendages beneath flared jeans. I was still trying to grapple with that horrific concept when: BOOM! FLASH! it was all over.

I wanted a Night Nurse or a Beechams but settled for Hawkwind instead. The band came on to a chorus of smoke and fireworks some of which misfired perilously into the sidings. The punters gathered in front of the stage, emerging from the various alcoves of the stadium and Hawkwind punched out some of their newer material, proving just why they are the ultimate 'festival band'. They'd even brought along their own magician!?

I still couldn't help feeling there was something lacking in the crew Baron Brock has collected this time, but, as I tried to fumble for an answer, suddenly it appeared. Nik Turner.

He screeched and wailed on his sax like a man possessed of some tortured animal that just had to be let loose. It could have been 1972 all over again, save that the man now sports a cropped, punky hair-style and leopard-skin slacks. They pummelled through 'Sonic Attack', delivered a membrane-wrenching version of Turner's own composition 'Brainstorm' and climaxed, of course, with the Space Age anthem 'Silver Machine'.

That was it. I was completely done in. If only Calvert had been there the scattered remains of my frail, wasted body wouldn't even have been worth burying.

DAVE DICKSON

GAMMA ONLY SINGE

GAMMA
Playhouse, Edinburgh

DESPITE THE slight decline in Gamma's output on '3' compared to their highly impressive first two releases, this was nevertheless a mouth-watering gig — in prospect. In evidence would be not only the explosive guitar talents of the legendary Ronnie Montrose but also the carefully-structured synth layers of Mitchell Froom. Couple this with a partisan Edinburgh public ready to welcome home native Scottish vocalist Davey Patterson and you'd have thought that Gamma would really have burned. Not so, unfortunately.

Having missed their mini-tour of last year it was rather startling simply to look at this five-piece, huddled on a stage that left little room for movement. The fact that they all sport close-cropped hair matters not at all, but somehow that all-important chemistry between the five individuals is lacking. The three mobile members of the band (Montrose, Patterson and bassist Glen Letsch) are simply incompatible. First there's Ronnie, mean, moody and hinting at menace, who plays with such incredible passion on gems like opener 'Ready For Action' and 'Razor King', that it's hard to comprehend his total lack of visible emotion. Disconcerting, to say the least.

Then comes wee Davey whose voice, while still retaining its Scottish lilt, is fit to match any of his more illustrious contemporaries. To watch him perform is almost to disassociate voice from individual, for his jerky stage mannerisms and spot-on similarity to comedian Charlie Drake simply does not tally with his dominating larynx. If you see him can you still take the words *'thunder and lightning are gonna come down on you if you don't leave my woman alone'* seriously? Surely not!

Finally Glen Letsch, though a competent bassist, looks extremely awkward, and his gangly height only serves to highlight Patterson's problems.

Gamma's material is, mercifully, exceedingly strong and despite my visual reservations I enjoyed the set, though it only contained a meagre six songs. Highlights were 'Right The First Time', which included frills and thrills from drummer Denny Carmassi and keyboardist Froom, 'Rock The Nation', the obligatory Montrose number, still ageless and unbeatable, and of course Gamma's piece de resistance the intricately controlled set closer 'Razor King'. This is a live review, however, and I firmly believe that a piece of Gamma plastic is preferable to Gamma in the flesh. Go and buy some!

HOWARD JOHNSON

RONNIE MONTROSE: hinting at menace

SACRED ALIEN
Marquee, London.

ONE OF the problems when playing a support set at the Marquee is that the band tend to be a side show to the bar and the few people adventurous enough to watch try to blend into the walls as inconspicuously as possible. Thus, unless a band has a strong London following, the gig is likely to have all the atmosphere of a funeral.

So for Sacred Alien, playing their first gig south of Manchester, it must have been a pretty unnerving experience which, when combined with the blasé attitude of the people who did bother watching, made for a none-too-good impression of what is supposed to be the country's top rock club.

Taking the stage to the now almost obligatory intro tape, the band were greeted by half-hearted polite applause and within seconds were blasting their way through 'Spiritual Planet'. Strictly '78 Angelwitch with smarter clothes, guitarist Martin Ainscowe (modelling the latest line in Bret Maverick clothes-for-all-occasions cowboy suits) blasted out 'Angel Of Death' powerchords with gay abandon while bassist Paul Davis provided some impressive bass lines covering the patches usually filled by a second guitarist.

The second number, 'Eternal Flame', highlighted the range and power of Shean Canning's vocals which, being in much the same vein as Bruce Dickinson's, were at times the one saving grace. Two-thirds of the way through the set Ainscowe switched to a Fender Stratocaster for a cover of Hendrix's 'Foxy Lady' which no doubt knocks 'em dead in Manchester but with failing monitors and zero crowd reaction became merely a case of going through the motions here. By the last number 'Energy' the band seemed none too pleased with the sound and, as it was clear that the audience would rather have been in the bar anyway decided to make a tactical retreat to the dressing room.

There is no doubt that given the right circumstances Sacred Alien can, and will, deliver the goods. Unfortunately this wasn't one of those occasions.

GEOFF BANKS

LONE WOLF
Apollo, Manchester

THIS IS going to cause the odd attack of migraine, for two new Hard Rock outfits have recently emerged with similar names and more than a slight resemblance in musical style. London's Lone Wolf are finally out of the rehearsal stage and hot on the trail, having picked up the musical scent of Carlisle's Wolf, and I for one will certainly be satisfied if this continues to be the style of emerging British bands.

'Why,' you may ask, 'are contractless Lone Wolf supporting big-name boys Thin Lizzy already?' Simple — conjour up the name Paul Di'anno, add the name of Maiden with a good deal less Iron, put two and two together an whammo! Justified? Ethically not, but this six-piece outfit have the musical pedigree to convince. The basic structures of the songs, introduced to a semi-enthusiastic Manchester audience, may have been a po(m)p/Rock niche, something along the lines of a hard rockin' Toto (wide of the mark, but close enough to be valid), yet they still remained rough enough for all you 'eavies, 'erberts and 'eadbangers.

'Lone Wolf', a rousing pomp rocker (check out the bass work for evidence) and 'Spiritual Guidance', the other single candidate, were the picks from an evenly-weighted set.

On the minus side, however, the keyboards dominate too little to give *total* conviction to the style, the band are not active enough on stage, and while Paul claims that he actually has the opportunity to sing now rather than scream, I'm not convinced. Lone Wolf's coming to get ya — howww!!!

Watch out for 'em — they impress more than Lizzy, I migh add!

HOWARD JOHNSON

CARLOS SANTANA

PIC BY: JUSTIN THOMAS

JOAN
JETT
PIC BY: DENIS O'REGAN

RUNAWAY SUCCESS

And it's all because Joan Jett loves rock 'n' roll

AFICIONADOS OF the Stateside scene must be puzzled by its latest sensation. Following the sudden success of the Go-Gos, another American girl has seen fit to claim a place at the top of the US charts. For two months, in fact. Her name? Joan Jett and, yes sir, she loves rock 'n' roll.

'I Love Rock 'n' Roll', the old Arrows chestnut which steamed straight into the British Top 40 the week of release has sold more than two million copies in her native America. Her album of the same name hasn't fared quite as well. It might also have sold two million copies but it's stuck at number two.

However, the second single to be released from the LP, 'Crimson And Clover' looks set to repeat the success of its predecessor. During its first three days in the shops it sold an absurd 40,000 copies and sped into the charts.

Twenty-three-year-old Joan has been in this game for six years. Hardly out of high school she sang and played guitar with The Runaways, a rude, bad-ass, all-girl rock 'n' roll band put together by LA eccentric Kim Fowley.

The Runaways were never taken seriously. Tough-looking, suspendered and horny as hell they were written off as a bunch of would-be sex symbols playing jailbait rock. Their three Phonogram albums were patchy affairs, the band suffered from lack of good material. Even today Joan has yet to find her niche as a songwriter but that's a different story. She sings and plays guitar hard and loud and right now that's evidently what counts.

Disillusioned with their lack of commercial and critical success, The Runaways split up at the beginning of 1979. In the meantime something called punk rock hit England in a big way. Naturally suited to the delinquent, leather-clad image, Joan Jett found herself spending an increasing amount of time in England, hanging out and going to parties.

But however exciting all this might have been, it sure as hell wasn't paying the rent and disillusioned with neither being able to get together either a band or a record deal, Jett split back to LA. There she met Kenny Laguna, her manager, on some movie set. It was a dodgy project which never saw the light of day, but for want of anything better to do, both got involved. Joan playing the role of a singer, Laguna writing the soundtrack.

He reckoned Jett immediately and Joan credits him with giving her the incentive to play rock 'n' roll again. So after talking him into becoming her manager, he set about getting her a deal for the album which she had by now completed.

JOAN JETT: bouts of insanity

"Not a single record company president or A&R man wanted to know," says Laguna. "Okay, so she had a tough image and a guttermouth but she's a nice girl. Sure she has her bouts of insanity but she's never been into drugs and all she wants out of life is to play rock 'n' roll.

"We were getting support from street people in the industry," says Kenny with relish. Independent promotions guys for the FM (only potentially influential), rock radio stations and a few Runaways fans that were still around. But it was still rough. The continual touring and having to pay for it ourselves which in America isn't cheap. Only Joan would get a hotel room and the band would have to sleep in the truck, sneaking into her room in the morning to take a shower. Then we got the LP distributed by a major and it gradually sold 200,000 copies.

"Then came the turning point when 'I Love Rock 'n' Roll' was released last November 90 stations were behind it. Each week it was the most added record to radio station playlists."

Perhaps I should point out that at this point in time Joan is recording a slot for French television. There are bomb scares in Paris and she's arrived at the TV studio late.

Joan figures she's being punished for arriving late by having to wait and the Froggie TV director wants Jett to sing 'I Love Rock 'n' Roll' seated on a sofa sans guitar. Understandably, Joan tells him to f- off. The charming Frenchman promptly responds by gobbing on the carpet. This, I decide, is not the ideal interview situation but one must persevere.

Er, how do you account for your sudden, um, runaway success?

"I dunno," she begins encouragingly, "I sometimes think it's God's will. After the Runaways split up I got very sick, I lived and breathed 'em y'know, and I think I'd be dead by now if it wasn't for Kenny.

"He's like a father to me and I'm real grateful to him. He never wanted to be a manager, he's an artiste himself. He might be very experienced but we hit it off right from the start. He's just like me — jeans and tennis shoes. Basically he just wants respect."

And do you think you've got it?

"In a kinda way, yeah. I mean we got the seal of approval from the kids and that's the main thing. Can't blame 'em, though," she adds, modestly.

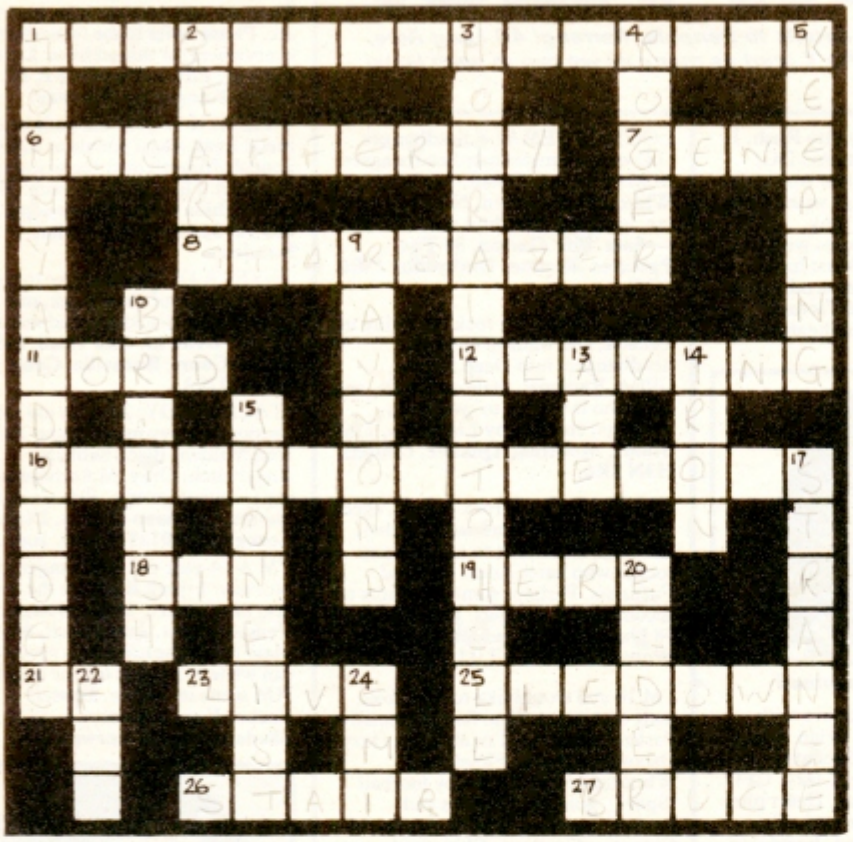
"I can say for a fact that American kids feel bored, fed up. There's nothing to listen to that's basic anymore. It's all slick and polished. I mean, look at our biggest bands — Styx, Journey, Reo Speedwagon . . . Young American rock fans have never heard real roots rock 'n' roll, none of that big sound I grew up with like Slade and Gary Glitter."

It transpires that these perenials, rather than the more obvious Suzi Quatro, are Joan's real heroes and influences.

"They were the first bands I knew of really into audience participation which is what my act is about. Those groups get everyone cheering like a football crowd. It's something totally English rather than American but they're catching on at home. You should see 'em when they do 'Do You Wanna Touch Me?' or the Isleys' 'Shout'. In the past American kids have never been into this joining in thing because they're worried the person next to 'em will think they're a jerk. But 99 per cent of 'em like it now. They all get off their butts."

MIKE NICHOLLS

KERROSWORD! By Sue Buckley



ACROSS

1 Grand Prix hero of Brands Hatch? (5,2,3,5)
6 Man from Nazareth? (10)
7 Kissable Simmons (4)
8 Ritchie Blackmore or Patrick Moore? (9)
11 Purple aristocrat (4)
12 and 19 Motorhead on the way out? (7,4)
16 Geddes Axe comment on a theological comeback? (6,2,3,4)
18 Judas Priest committed one after another (3)
19 See 12
21 Swedish 'band' (1,1)
23 Motley Crue's wire (4)
25 Whitesnake having a rest (3,4)
26 Zep took this 'way' to heaven (5)
27 ⅓ of Cream (5)

DOWN

1 He's drummed for Travers and Ozzy (5,8)
2 27 across had Disraeli's (5)
3 AC/DC's comment on the decline of B.R.? (3,5,2,4)
4 Just Glover (5)
5 What Budgie were doing to a rendezvous (7)
9 This Paul has played with UFO and MSG (7)
10 18 across steel (7)
13 This Kefford led a stand (3)
14 A killer maiden (4)
15 Its inside Lemmy's velvet glove (4,4)
17 Brew for 27 across (7)
20 Older than Kiss? (5)
22 Noel Redding led this mattress (3)
24 Label giant (1,1,1)

Solution on page 46

MORE WATTAGE THAN EVER!

WIN SAXON'S AMP!

On the road to rock'n'roll fame and fortune the first amp you buy is always a prized and valued possession. Saxon's Graham Oliver, not content with merely parting with his guitar-strap in Kerrang! No. 11, has now decided to donate his original 50 Watt Marshall Amp through this competition in order to help aspiring guitarists along that same road.

The winner will be the first correct entry received to the questions on the right.

1) What was the group's original name before they became known as Saxon?

2) Who played support to Saxon on the 'Wheels Of Steel' tour?

3) In which year did Saxon first tour Japan?

Answers on a postcard to: Saxon Competition, Kerrang!, P.O. Box 16, Harlow, Essex.

PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

LONELY, TORN to bits male, 20, seeks female aged 16-20 for gigs in London. I'm into Rainbow, Halen, MSG, Girl, UFO and others. All letters will be answered with or without photo. Don't be shy. **Barry Turner, 14 Fovant Ct, Wandsworth Road, London SW8.**

MY NAME is Stuart Williams, I am 11 years of age and into Quo, Motorhead, and Girlschool and would like to hear from any male headbangers 10-13 years old. If anyone is interested all letters would be answered. **Stuart Williams, Bryn Castell, Castle Street, Rhuddlan, Clwyd, N. Wales.**

A 15½ female heavy rocker into AC/DC, Black Sabbath, Motorhead followed by Hawkwind and Kiss. Would like to write to fellow heavies of the male sex who likes big British bikes including Triumph Bonnies, Nortons and BSAs. He must be absolutely crazy and like Not The Nine O'Clock News. **Dyane Baker, The Devonia, Cruising School, Copley Drive, Barnstaple, N. Devon, EX31 2BH.**

MALE BIKER, 20, into AC/DC, Whitesnake, Saxon, Iron Maiden and Quo, very lonely, seeks genuine female 16-23 for a lasting relationship and concerts, rides, etc. Photo appreciated but not essential. Not too far away. (London area). **Paul Rovery, 22 Royal Road, Sidcup, Kent DA14 4RQ.**

I AM a male rocker, 17, and would like a penpal of around the same age, male or female, who is into power such as Ted Nugent, Budgie, Y&T, Black Sabbath, Deep Purple, etc, who lives anywhere on our beleagured planet! **Peter Finnigan, 92 Longwood Ave, Cowplain, Portsmouth, Hants PO8 8JB.**

HEY! ALL you sexy male headbangers out there in Kerrangland, how would you like to get in touch with two crazy female headbangers? We are mostly into Scorpions, Iron Maiden, Saxon, Whitesnake, AC/DC and old Rainbow and we love having a good time and freaking out. We would love to hear from any males aged between 14-18 (send pic.). **Teresa Turvey (16) and Hayley Wilkinson (14), 1 Nelo Common Marsh, Terrington St Clement, Kings Lynn, Norfolk PE34 4JW.**

WANTED: FEMALE penfriends 13+ for male 14-year-olds. We're into Purple, Rainbow, Gillan, Ozzy, Kiss, AC/DC and lots of other good HM *not* Motorhead. Get writin' wherever you are . . . quick. **Freud and Animal, The Cottage, Charlton Orchards, Creech St, Michael, Taunton, Somerset, TA35 PF.**

IS THERE anybody there? Coz lady starlight is suffering from steamrock fever and would like a twentieth century man in search of the peace of mind, to write and make it real! Must be into the Scorpions, totally mad and 20 or over. I'm into most HM including Hagar, MSG, Alice Cooper, Gillan, Snake, etc. All letters answered so write before I 'Blackout'. **Sherron Iselle, 16 Stringers Avenue, Jacobs Well, Guildford, Surrey.**

I'M 17 and extensively into Rush, I like other bands such as AC/DC, MSG, Scorpions, etc, and would like to write to and go to gigs with (if you don't live too far away) any good-looking 16+ females with the same tastes in bands. Must have sense of humour. Please send recent photo. **Paul Jowett, 26 Victoria Street, Moarend, Cleckheaton, W. Yorks BD19 3TF.**

Nazrul Naz . . . Heepnotised

ROCK CRAZY guy in love with 10cc, Heepnotised by Uriah Heep, likes Zeppelin, Free, Sabbath, Rainbow, Whitesnake, Lizzy, UFO, Nazareth, Styx, Kansas, Heart plus most US and Canadian rock. I'm looking for anyone (pref. female) to go to gigs with and have fun. Foreign penpals welcome especially Asian, European and American. Send your (love) letter, picture, etc, to **Nazrul Naz, 18 Myrdle Street, London E1**

HELLO, ALL you HM freaks out there. I am looking for a penfriend from 14-15. I am 14 and into Motorhead, Sabbath, Saxon, UFO, Whitesnake, AC/DC, Rush, Maiden, Ozzy, Quo, Queen, Rainbow and Gillan. Can't wait to hear from you long-haired yetties out in that world. (Please send photograph if OK). **Paul Evans, 119 St Michaels Road, Bereston, Rugeley, Staffordshire.**

I AM a guy of 18 and looking for a female from 17+ to meet, go to gigs with, a drink and to have a good time. So come on, HM females who live in the Liverpool area, how about us meeting? I am into nearly all HM groups especially Ozzy, Sabbath, Demon, Quo, Foreigner, etc. **Mark Goodwin, 408 Princess Drive, Page Moss, Liverpool L14 9VF.**

13-YEAR-old US rock freak would like a beautiful 13-15-year-old female rock freak to correspond with. My few bands include Van Halen, Kiss, Rainbow, Loverboy, Journey, and many more. Other interests include sailing, badminton, committing suicide and watching Hill Street Blues. So write to **Andrew Edwards, 8 Ferntree Drive, S. Mellons, Cardiff, S. Wales.**

TWO MALES, 16, into AC/DC, Priest, Maiden, Rush and lots more, to write to and possibly meet two females 15+ (photos appreciated). **Barney, 95 Mountbatten Way, Westwood, Peterborough PE3 7JX.**

LOONEY FEMALE headbanger (14) wants female/male headbangers to write to: into Gillan, AC/DC, Whitesnake, Maiden, Nugent, Ozzy, etc, loves and worships motorbikes — **Sam 'Biff' Garton, 30 The Pastures, Repton, Derbyshire DE6 6GG.**

I AM a 21-year-old rock fan living in Canada, and want to write to headbangers into Deep Purple, Gillan, Rainbow, male or female, any age, who is willing to swop LPs, bootlegs, etc. **Bobby Liopuiles, 7760 Stuart, Montreal, Quebec, Canada H3N 2R6.**

CRAZY, HEAVY rock female, aged 15, into Quo, Motorhead, Maiden, Sabbath, etc, wants to write to any rocker who hates Adam Ant and Futurists. Perhaps someone wants to accompany me to gigs. **Jude Wale, 18 Duckhouse Road, Wednesfield, Wolverhampton UU11 3AE.**

I'M 16 and would like to hear from male and female Quo fans, especially Parfitt lookalikes. I'm also into Ozzy Osbourne, Priest, Floyd, and Whitesnake and also enjoy football (Spurs), going to concerts and football matches. **Sharon Smith, 54 Cranston Gardens, Chingford, London E5 9BQ.**

CALIFORNIAN METAL fan would really like to hear from heavy metallists in the United Kingdom and all over the world. I am interested in trading as well. My favourite groups are Scorpions, UFO, Judas Priest, Rainbow, Black Sabbath, Electric Sun, MSG, Gillan, Iron Maiden, Def Leppard, Riot and many other groups of New Wave Of British Heavy Metal, as well as the old wave. Until then, stay clean. **Tim Korot, 1501 Hoffman Avenue, Monteray, California, 93940, USA.**

I WISH to hear from anyone, male or female, of any age. I'm a 17½-year-old female into Nazareth, UFO, Leppard, Krokus, Hagar, Ozzy, Schenker, Boston, etc. **Debbie Robertson, 71 Argyll Place, Port Lethen, Aberdeen, Scotland.**

CZECHOSLOVAKIAN GUY into Heavy Metal and collecting records would like to hear from people who would be interested in exchanging records (British for Czechoslovakian) and talk about music. Anyone interested? Write to: **Milan Hlubucek, 463 42 Podlesi 547, Okres Liberec, Czechoslovakia.**

Milan . . . Czech him out

20-YEAR-OLD Slade fan (male) who lives in Norway. I would really like to get penfriends (especially girls) into the same great group. Then we can swap records, items, etc. Please write to me (everybody everywhere) at this address: **Lasse Rilvaag, Edwin Waddsue 1, 14, 36000, Kongsberg, Norway.**

SWEDISH 17-year-old male heavy metal freak wants female or male penpals from all over the world (even Sweden). I like all heavy rock. **Write to: Mathias Brink, Gransvagen, 96, 163 52, Spanga, Stockholm, Sweden.**

23-YEAR-OLD would like to hear from penpals of similar age, into Motorhead, Blackfoot, and many others. **Write to: Gail Vitali, 1-A Regan Court, Rockville, Conn 06066, USA.**

ITALIAN BOY, 20 years old. My passion is heavy metal: Judas Priest, Iron Maiden, Black Sabbath, Angelwitch, Ozzy, Motorhead are my favourite groups. Please send photos. **Cristiano Quarra, Discesa Coroglio 5, 80123 Napoli, Italy.**

I'M A 14-year-old headbanger from Norway. I think Rush are the best. I also like Tygers, Saxon, Budgie, Venom, Priest, Angelwitch, AC/DC. Male/female headbangers aged 14-20 can write to me and tell me about the HM scene in Britain. **Dystein Scebo, Korsfjellereien 6, 2020 Skedsmokorset, Norway.**

Julie . . . boy 'n' bike

ROCK FAN (15) dedicated to Led Zep but also into Blackfoot, Witchfynde, Gillan and all other good rock groups (I've been into it for the past six years), wants boyfriend (16-21) with a bike — the bigger the better, British preferred. Rob Plant lookalike would be perfect. There must be somebody out there who fits that description, so ramble on to **Julie Moulton, 2 Stafford Crescent, Wirksworth, Derbyshire**

18-YEAR-OLD HM fanatic from Los Angeles is looking for penpals from Europe who are into Iron Maiden, Raven, tygers, girlschool and almost any other HM band from Europe. I am into the LA metal scene, but I hate Motley Crue. Looking for penpals who either tape or take pictures at gigs. Will reply to any, particularly females. **Ross Drucker, 5846 Fairhaven, Woodland Hills, California 91367.**

RAINBOW LADY invites you to write to her on the subject of the one and only Ritchie Blackmore and Rainbow. Male and female, any country in the world. I am 23 and live in the tower town Blackpool and only into one guitarist as above. **Lynn Vaughan, 25 Baines Ave, Blackpool, FY3 YLA.**

KLASSIFIEDS

PENPALS

TWO HEAVY Metallic Chappies (20 + 21) require two leather and denim-clad females of the highest standard (Kot) for mucho jolification and spiffing wheezes. Both have big bikes (+ gear), Zeppelin, Rush, Kiss, all good HM (+ Python). Central Scotland, Glasgow, Edinburgh, anywhere. Photo appreciated. Box No K21.

LONELY FEMALE Rocker, 21, into AC/DC, Whitesnake, Gillan, Rush, Scorpions, MSG and most others, would like to hear from similar male rockers. (Photo appreciated). Box No K22.

BORED READING Heavy Metal fan looking for someone to write or possibly meet Reading or London area only. Photo appreciated. Box No K23.

STATUS QUO Fan, 17, seeks female 15+, also into Maiden, Slade. Photo appreciated. All letters answered. Box No K26.

PERSONAL

CAN YOU liven up my spare time? Bored male seeks slim female 16+ to write / meet / into Rock / Countryside / Photography. Anywhere. Box No K24.

FOR SALE

GIBSON EB3, Bass guitar, Cave. Excellent conditon or age. £350-£400. Contact Kevin Clark, 37 Mercury Terrace, St Cyrus, Scotland.

WRATHCHILD GLAM Metal demo with biography photo stickers. £2.00 p&p, 6 Coxlea Close, Evesham, Worcestershire.

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FAN CLUBS

BRIAN CONNOLLY BAND International fan club. Sae to B.C.B., 10 Ross Road, Wallington, Surrey.

GRAHAM BONNET Official Fan Club. Details S.A.E. Hazel, 16 Broken Furlong, Eton, Bucks, SL4 6PD.

DIAMOND HEAD OFFICIAL CLUB, details sae. 156 Lighwoods Hill, Warley Woods, Warley, West Midlands. Free Official Tee Shirt every new member.

RAINBOW OFFICIAL fan club, P.O. Box 7, Prescot, Merseyside. Send S.A.E. to Hazel for details.

SPECIAL NOTICES

JULIE HOLT, I'll always love you, forever yours waiting. S.M.I.P.I.T.U. Happy Birthday.

THE BIG AID Happy 18th, May 12th. Luv J/G.

HELLO ROGUE, From Cozy Copper.

NICKY C. I love you. Paul.

DI HAPPY Birthday. Love you, Buzby.

KEV, I love you, Carole.

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ABSOLUTELY FREE songwriting information booklet from International Songwriter Association, (Kerrang/2), Limerick City, Ireland.

SUE. I Love You. Dave.

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DUTCH H.M. Magazine wants demo tapes/info for review. Aardschok, postbus 4283 5604 Eindhoven, Holland.

MICHAEL SCHENKER Posters, pics, info, anything wanted. Box No K25.

ZEPPELIN, QUEEN, Santana, Yes, Quo, tapes. Cash or swap, your price paid. 0602-812985. Evenings.

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HEAVY METAL, Bootleg, albums, tapes and videos wanted by metal freak. Martin Adler, 8 Dargets Rd, Walderslade, Chatham, Kent.

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WHY DID YOU START? Because I felt something in myself that said 'Hey buddy, start playing guitar' — then I asked my parents to give me a guitar for Christmas.
MUSICAL TRAINING: Self-taught.
EARLY INFLUENCES: I learnt from listening to records by people like Hendrix, Johnny Winter, Eric Clapton and Jeff Beck — basically those four.
FIRST TYPE OF GUITAR: A little acoustic guitar. I can't remember what make it was but it got broken a couple of months later when a friend sat on it!
FIRST PUBLIC PERFORMANCE: In the school I was going to when I was 15.
FIRST APPEARANCE ON RECORD: Before I joined Scorpions I was in a band called Lady and we made a single, which I think was called 'I Feel The Fire'.
RECORDING BANDS: Lady and Scorpions.
OTHER VINYL APPEARANCES: None.
EQUIPMENT (LIVE): I have two Gibson Explorers and two Fender Strats, both with Humbucker pick-ups and one with a Floyd-Rose tremelo system. I also use an Ovation acoustic guitar. For amps I use Marshalls and a Roland Chorus for the acoustic. My basic effects are Cry Baby wah-wah, Chorus and an Echoplex.
STUDIO EQUIPMENT: Basically the same although I don't play much wah-wah.
MOST MEMORABLE SOLO ON RECORD: That's difficult . . . one of the ones I like though is 'Can't Live Without You'.
OTHER GUITARISTS YOU ADMIRE: There's a lot around but I tend to prefer the old ones best — of the newer ones I do like Eddie Van Halen.

PIC BY: MICK GREGORY

GUITAR HEROES

Matthias Jabs (Scorpions)

GIRLSCHOOL

Kelly Johnson

PIC BY ROSS HALFIN

LETTERS

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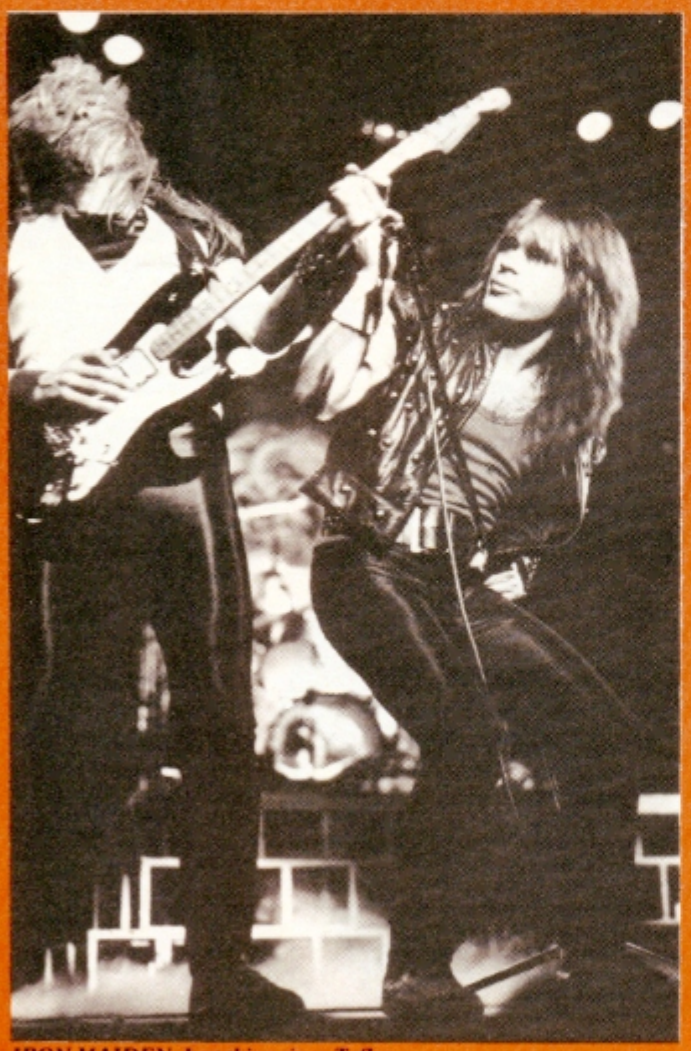
ANY OLD IRON

THE GENERAL concensus of opinion at Kerrap is that Maiden are now the best thing since 'Teflon'. I would disagree and say that Iron Maiden hit the stage with a not even slightly scary monster named 'Edward', a singer who has more paunch than punch and a bassist that looks like a Zebra Crossing. Bruce Dickinson prances about the stage like an overgrown fairy cake and desperately tries to give value for money. He fails miserably! The only things worth seeing are Clive Burr's amazing drum solo and Dave Murray's orgasmic guitar playing (sorry, all feminists). The new songs are admittedly dynamic, but Dickinson's farcical renditions reduce the older classics to a parody of their former glory. And although this is only my opinion, I thought it was about time we, the fans, gave our views on the 'Biggest Cock-up Of The Century'. Thank you, and good night. The Dave Murray fan club.



IRON MAIDEN: best thing since Teflon

KERROSWORD! ANSWERS

ACROSS: 1 Tough Of The Track. 6 McCafferty. 7 Gene. 8 Stargazer. 11 Lord. 12 Leaving. 16 Return Of The Gods. 18 Sin. 19 Here. 21 E.F. 23 Live. 25 Lie Down. 26 Stair. 27 Bruce.

DOWN: 1 Tommy Aldridge. 2 Gears. 3 Hot Rails To Hell. 4 Roger. 5 Keeping. 9 Raymond. 10 British. 13 Ace. 14 Iron. 15 Iron Fist. 17 Strange. 20 Elder. 22 Fat. 24 EMI.

Bobby Gee (second right) and Bucks Fizz add harmonies to the new Motorhead album.

I'D LIKE to bring to your attention the plight of probably the most underrated rock vocalist in the UK — namely one Bobby Gee of British rock band Bucks Fizz. Gee has such a tremendously powerful voice that without him people would probably regard Fizz as some kind of crappy Euro-pop group. In case Kerrang! hasn't noticed, Fizz fever is sweeping the country. Only this morning I saw a group of eight or nine 12-year-old 'headbangers' with Bucks Fizz glitter patches on their brand new denim jackets. And this isn't an isolated incident. Because of Bobby Gee's incredible vocal powers (he certainly wouldn't sound out of place on Motorhead's 'Iron Fist' album) Fizz's support is on the increase. So come on, Kerrang!, let's have some pictures of Bucks Fizz in concert, plus if possible, Jay Aston naked. **Pete Gee, Pers., Bucks Fizz Appreciation Society, Polytechnic of North London.**

IT'S TRUE I'm not what you might call a regular Kerrang! reader, but each time I find myself landed with an issue of your glossy, insignificant little publication, I rush straight to the letters page and it's never a disappointment. I just didn't realise the extent of literary talent among the Heavy Metal fraternity, some of the recent contributions border on sheer genius. I am, of course, referring especially to the recent and quite brilliant 'Rockers Poem' Issue No 13. What a classic! Surely 'Looney Lee' (the author) should be offered a regular space in your magazine. The boy is obviously a master in the art of the rhyming couplet, no one but an extremely gifted writer could ever conceive such lines as: 'I'm sure you'll stick up for this music of ours when the mods come up to you in their powers'. Pure culture! But, of course, it's not only 'Looney' who excels in this area, far from it, some of the A to Zs have been equally magnificent. I know the chances of this letter getting into print are pretty slim when faced with such competition, but the real point of this modest little note is to extend a heartfelt thanks to all the talented people who continue to bring such happiness to mediocre little lives such as mine, not forgetting the 'non-poets' like the young man in Issue No 13 who included a PS in his letter before he put his name (or should I say pseudonym?). So original — I would never have thought of it. **David Gillott, Sheffield.**

WHAT'S UP with Kerrang! for God's sake? You seem to be unable to decide which way to turn. Some of the time you make an honest attempt to represent the music and artistes in words and pictures (eg No 13 Diamond Head and good 'ole Rose Tattoo) and yet a lot of the time you trivialise so that you give the wrong idea (or my wrong idea of the wrong idea) to those 'I've only been into HM for one year but . . .' types who've made the right move but are heading off in the wrong direction (blimey, is this sounding bloody righteous?). Come on, what's it to be? A tasteful, informative but fun magazine (without being pathetic or turgid) or a soft porn/photo love for boys (like a heavy rock 'Eagle') with a letters page full of unconstructive bitchiness (what do you mean, like my letter?). **Rael, The Valley, Bucks.**

PS: So as not to totally break with tradition, my eyes rested on the Kiss Alphabet in Kerrang! No 13, and especially 'Z is for Zowie my arm is aching', which serves as proof to my PhD theory that for anybody to go ape over Kiss they must be over-indulgent in that popular male pastime.

THERE HAS always been much speculation about the future of Scotland's Glasgow Apollo. This, to those unacquainted with the place, is considered to be Scotland's greatest rock venue and it has often been said that if a band can be accepted by the Glasgow audience then they've made it. However, after recent discussions its owners have decided to continue with plans to demolish it and replace it with an office block which, they say, will be more profitable than the present occupier. Thus, in the near future, there will no longer be the 'Choir Of Glasgow' unless a similar venue can be found (although somehow I doubt it). No other building, to my knowledge, could capture the atmosphere of the present Apollo. Anyone who has ever attended a rock concert there will appreciate that the special 'Apollo roar' cannot be created anywhere else but Glasgow. If there is someone out there who has sufficient authority to try and save this landmark please do so. **Thank you, a headbangerette, concerned about the Apollo's future.**

WE ARE writing to protest against the way HM fans in Belfast are ignored by most of the HM groups in England. The only groups we can rely on are Motorhead and Thin Lizzy. Sometimes we get an extra treat when Rose Tattoo and Vardis come, although I hear that this year Quo, Meatloaf nd Blackfoot (hurray) are appearing, but what about groups like Iron Maiden, Saxon, AC/DC, UFO, Def Leppard, Gillan, Slade and Priest? Do we have to go on? There are thousands more HM fans over here who feel the same as us, so come on! Give us a break, make our ears bleed. **Marty and Atche, Belfast.**

IN REPLY to Geoff Banks' review of Motorhead/Tank at Newcastle City Hall. The reason the audience were so apathetic towards Tank was because Tank are a pile of shit. Tank are totally unoriginal and have nothing new to offer. God help us if that is where the future of HM lies. Finally, would you go back to issuing your magazine on a monthly basis as the content is becoming rather predictable — must we have AC/DC, Motorhead and Ozzy appearing on a rota system? **Anthony Martin, Sunderland.**

ON READING Kerrang! No 12, I was shocked into silence (which is unusual) to hear that Welsh twit's opinion of Deep Purple's 'Last Concert In Japan'. Just who does this 'Nobby' the so-called 'Heavy' think he is? God's greatest gift to rock? Has he not taken into account the fact that the audience are Japanese? That speaks for itself. Has this moron not yet seen the many, many, devoted Purple fans wandering around all over the world? Has he based his prejudiced view on hearing just this? Has he never even heard amazing, out of this world (etc) tracks such as 'Black Night', 'Smoke On The Water', 'Lazy' (the list is endless). As for his views on Glenn Hughes and Gillan, well, I have never heard such a load of crap. It makes me wonder which groups this 'great Welsh Wally' likes . . . Dollar? The Nolans? Barry Manilow? or Adam and The Ants? Just because he can't undestand the eternal, truly magical quality of this fantastic music does not give him the right to put his nose into other people's business. So in future, you great lump, keep your biased opinions to yourself. **Sexy Sue.**

DEAR ENTITIES, I was disappointed that you haven't, as yet, reprinted those sexy pictures of Ritchie Blackmore in his undies, but I live in hope . I just thought I'd tell you about this great idea concerning Ritchie B with a half pint of double cream, a funnel and a hot water bottle. I won't spoil your fun by giving you the exact details (use your imagination!!) suffice to say it would be very messy. If I think of anything else, I'll write and let you know, don't worry I wouldn't like to think of all you reporter-type people sitting in their dim and dismal office with nothing perverted to occupy their minds. Incidentally, did you realise that in your last edition of 'Kerrap' there were no fewer than six dead rock stars featured, these being Randy Rhoads, Ronnie Van Zant, Duane Allman, John Bonham, Tommy Bolin and Paul Kossoff? Was this intentional? I do hope so. I'm heavily into snuff rock!! (Don't you grapefruit brains realise that us wimmen don't want to see pictures of other wimmen, we want to see Ritchie B in all his glory?'). If you don't print any nice pictures of Ritchie B (the ones where he's had his hair done nice) I'll write to you again. Cat Masher. (PS: I have to use an alias or my husband would beat me).

RITCHIE BLACKMORE: sexy?!?

MAY I be the first person to start the Rods backlash? They are the most overrated and over-hyped band since Rose Tattoo. Having heard their pathetic album, read their inane witterings in *Sounds*, and seen David Feinstein rubbing his guitar up his arse when they supported Iron Maiden, I must say they are the worst band I have come across. Even worse than Van Halen. **Yours, Sarah Greenes**

MANY THANKS to our fellow Scorpions fans from Manchester who managed to totally balls our chances of meeting the men when their appearance was cancelled in Newcastle due to vandalism and damage caused in Manchester by 'fans'. I suppose it was great fun throwing each other through windows. Thanks a million, all you so-called Scorpions fans for disappointing many real fans and for stopping Klaus 'n' Co from meeting the people who really matter to them. **A totally p---ed-off Scorps fan.**

I DON'T think God likes HM much. Whenever a group becomes really famous and people get to the point where they are actually ready to die for their particular band, up there among the clouds He thinks:'Ah, that band's taking popularity away from me, they're a threat to Christianity!' So He goes and kills a person in the band!! — Hendrix, Van Zant, Gaines, Bolin, Scott, Bonham and now the superb Randy Rhoads. I'm now a satanist. **Ian, the Odin Axeman.**
PS: You'd better print this and mention Pitty, Hendo (the fat slob), and Carl, or I'll pray to Satan to turn you into a frog.

JIM TINTO, (Kerrang! No 13), you are a demented fool. Living in Scotland may be an excellent excuse for your lack of intelligence, but it's not good enough. Are you deaf, stupid, or both? How can you ever imagine that Paul Chapman is a better guitarist than Michael Schenker? And — even more insanity — you said Michael was a 'big-headed German turd' and a German busker compared with Chapman. Do you even have a brain? If you have, it's not working, is it? Michael Schenker is the most brilliant axeman in the world. If I didn't feel sorry for you I'd be around your house this minute to smash your face in. You must be thick, putting your address in with your letter. You'll need an army to protect yourself from us millions, billions of Schenker fanatics, 'cos we're armed and ready to permanently disarrange you and everyone else like you (though there can't be so many lunatics on the loose). So just crawl back into the sewer where you came from, and stop polluting the letters page with your excreted load of rubbish. **Lots of love, a female rocker who thinks that sliced people (?) who criticise Michael Schenker are the best thing since sliced ant-people.**

I AM writing to you to further the Chapman/Schenker argument, reincarnated by Jim Tinto.

It seems obvious to me that our friend Tinto knows more about the Lone Ranger than he does about technical guitar playing. Can he play guitar? I wonder why at recent gigs UFO haven't played 'Rockbottom'. Admittedly Chapman is a good guitarist but when called upon to play UFO classics made legendary by Schenker and Mogg he falls flat on his fat belly. I've seen UFO a few times with Chapman but I'll never go again because his twanging solos crucify his old songs. To my mind his style doesn't compliment the creativity of the other boys and consequently a downhill trend has emerged. Schenker's guitar work could have made 'The Wild, The Willing And The Innocent' a masterpiece rather than a mediocre melodrama. As for Schenker being a busker, anyone who practices eight hours a day and, even when performing live, never drops a duff note, gets my vote for sheer perfecton and professionalism. **Steve from Walsall. A regular Kerrang-u-tang.**

Lick that! Dee Haddadi of Nottingham caught her cat doing a convincing impression of Gene Simmons of Kiss. Are you a double of any rock star? If so, send in a picture and we'll print it.

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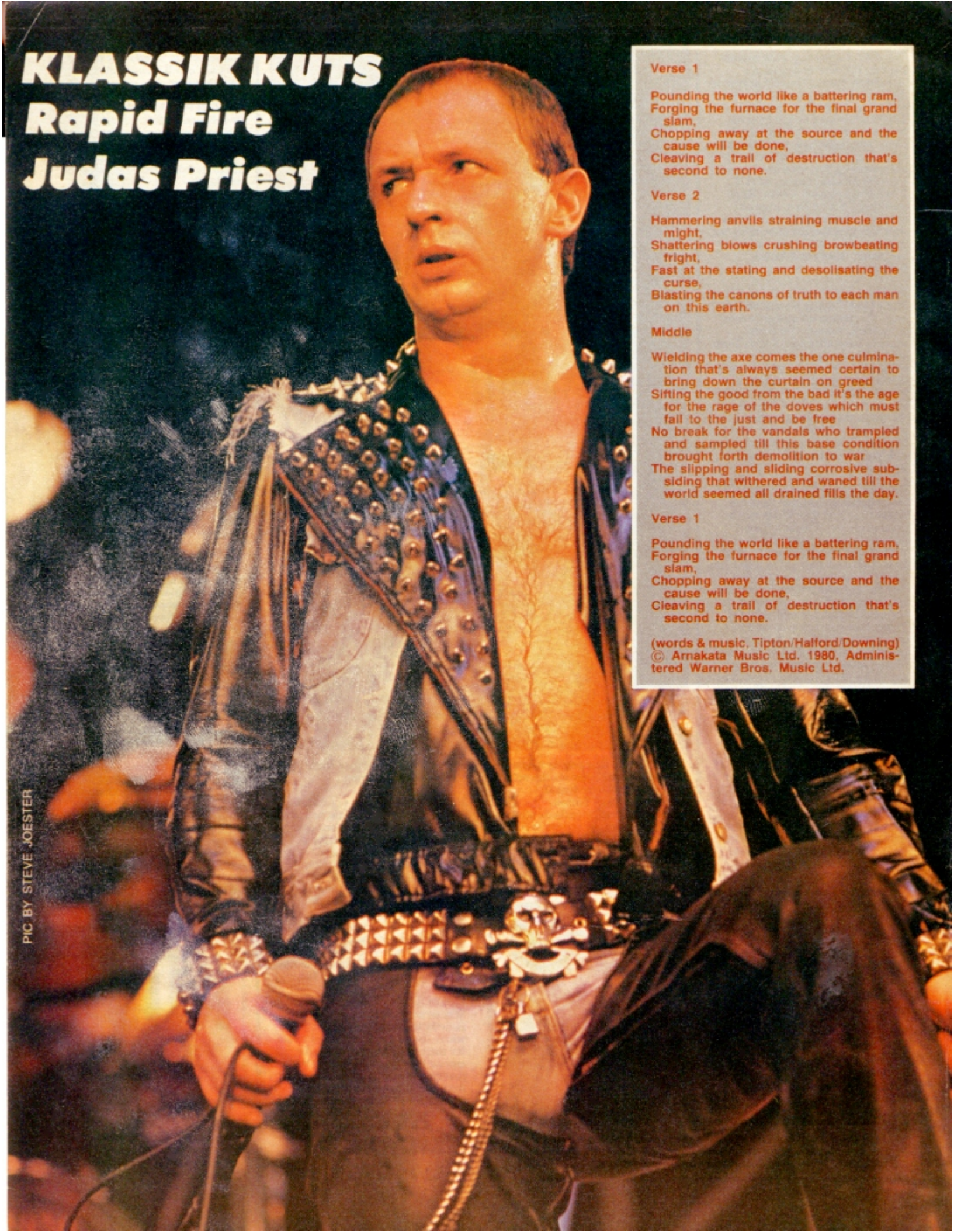
Is this what Geddy, Alex and Neil get up to in their spare time? (Taken from the Western Morning News) Maple tree

KLASSIK KUTS
Rapid Fire
Judas Priest



PIC BY STEVE JOESTER

Verse 1

Pounding the world like a battering ram,
Forging the furnace for the final grand slam,
Chopping away at the source and the cause will be done,
Cleaving a trail of destruction that's second to none.

Verse 2

Hammering anvils straining muscle and might,
Shattering blows crushing browbeating fright,
Fast at the stating and desolisating the curse,
Blasting the canons of truth to each man on this earth.

Middle

Wielding the axe comes the one culmination that's always seemed certain to bring down the curtain on greed
Sifting the good from the bad it's the age for the rage of the doves which must fall to the just and be free
No break for the vandals who trampled and sampled till this base condition brought forth demolition to war
The slipping and sliding corrosive subsiding that withered and waned till the world seemed all drained fills the day.

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